How Producers Stand in New Theatre War

NOTICE TO READERS: When you finish reading this magazine place a 1c. stamp on this notice, hand same to any postal employee, and it will be placed in the hands of our soldiers or sailors at the front. No wrapping. No address.—A. S. BURLESON, Postmaster-General.

DECEMBER 29, 1917

PRICE TEN CENTS

MARGUERITE CLARK
In "The Seven Swans"—Paramount

Has Patronage Fallen Off?—See Page 25

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There are a lot of theatres in the United States paying taxes on property that stands idle 261 days a year.

Every time you open your doors it costs you $75.00 and you give 70% of your receipts to the company that plays your house.

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NEW YORK
ARTCRAFT PICTURES

DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

VOLUME LXXVII — NEW YORK, SATURDAY, DECEMBER 29, 1917 — No. 2036

K & E—SHUBERT WAR MAY IMPROVE THEATER CONDITIONS IN BIG CITIES

Independent Producers and Players Will Benefit by Renewal of Hostilities—Better Attractions Looked for in Cities in Which Pooling Plan Was in Effect—Both Sides Prepare Suits—How Various Managers Line Up

The theatrical booking war now in progress between Klaw and Erlanger and the Shuberts will be of great benefit to independent producers and players, it is believed. In regard to producers, more favorable booking arrangements can be obtained through an increased demand for attractions, whereas players look upon the dissolution of the pooling plan between the two big firms as an opportunity to profit financially in a season that has given indications of being more or less injurious to their interests. Already they are looking forward to active bidding for services by the hostile powers, though as a body, through their organization, the Actors' Equity Association, they will observe an attitude of strict neutrality.

A high official of the Association informed a MIRROR representative yesterday that the organization did not care to be a party to the controversy.

"The booking war is none of our business," he said. "Both firms are members of the United Managers' Protective Association, which, in conjunction with our society, recently adopted a standard contract in the engagement of players."

May Improve Conditions

The renewed hostilities, it is believed, will undoubtedly be reflected in improved theatrical conditions in not only New York, but in Chicago, Philadelphia, Boston, Baltimore and St. Louis, the five cities in which a pooling plan had been in operation. Each side must bid for patronage on the character of its attractions. It is realized that prestige can only be built up if consistently good attractions are offered to the public, and each side will endeavor to present the best plays in each of the cities affected.

A logical sequence of the break, it is felt, will be greater care and attention devoted to staging productions. Traveling companies will be of a higher order and a genuine spirit of respect for the public's wishes will prevail.

Keen Interest in War

Reports from the big cities affected show that a keen interest is being taken in the booking war by the playgoing public, which believes that, as a result, better attractions will be offered. Following are reports concerning the effect of the renewal of theatrical hostilities in those cities in which pooling agreements were in force:

BOSTON (*Special*).—The theatrical war, it is believed, will give the public in this city the best entertainment that either party to it can offer. Theatrical attractions will be more varied and interesting. Playgoers who concern themselves little with business matters of the theater are showing interest in the disruption of the pooling plan. It is believed that prices at the box-offices will be reduced as a means, on the part of the contestants, to win popularity with the public.

BALTIMORE (*Special*).—Stronger and better attractions will be presented in Baltimore as a result of the booking war, it is believed here.

PHILADELPHIA (*Special*).—The theatergoing public is showing considerable interest in the Shubert-K. and E. break, inasmuch as it had its inspirations here over the booking arrangements for the Chestnut Street Opera House. Philadelphia will patronize liberally a first-class attraction in which a Broadway standard is maintained, and the booking war, it is said here, will mean more first-class attractions of a Broadway standard.

CHICAGO (*Special*).—This city will see a revival of the good old theatrical days in the war of the booking interests. Both sides have plenty of theaters here and both sides will undoubtedly keep them well provided with the best entertainment obtainable.

ST. LOUIS (*Special*).—Whatever is the financial outcome from the renewal of the theatrical war, it is probable that it will give the public in St. Louis the best entertainment that spirited competition can provide.

Both Sides Issue Statements

Both Klaw and Erlanger and the Shuberts have issued lengthy statements as to the responsibility of starting the war and the interests which are allied with them.

The former assert that the Shuberts are trying to obtain a monopoly of bookings into their hands and therefore took the initiative in declaring war, while on the other hand the Shuberts charge that certain settlements were not made and that therefore the pooling agreements entered into with their rivals six years ago in Chicago, Philadelphia, Boston, Baltimore and St. Louis were cancelled.

That the fight is on in earnest is proved by the fact that on Friday Klaw and Erlanger announced that they and their associates in Boston, Chicago and St. Louis had, through their attorney, David Gerber, began suit against the Shuberts for an accounting under the contracts that existed between the parties in these cities, and that papers had been served on the defendants.

The defendants named are the Shuberts, Joseph L. Rhinock, and Mrs. George B. Cox, of Cincinnati. Mrs. Cox is the wife of the late politician, who was a big financial backer of the Shuberts.

The serving of papers was followed by a statement from Lee Shubert in which it was declared that preparations were being made to bring a similar action against Klaw and Erlanger.

The pooling agreements, which were in force in five cities, made provisions for accountings and payments on Feb. 1 and Aug. 1 of each year. It is claimed by the Shuberts that payments were not made on either of these dates in 1917, while the charge was made by Klaw and Erlanger that the accounts of the Shuberts' Chicago theaters were not truly kept.

The action, it is pointed out by Klaw and Erlanger, is distinct from the suit being brought against the Shuberts in Philadelphia for breach of contract.

How Managers Line Up

The number of producing managers allied in booking arrangements with each side increases each day with new announcements. The Klaw and Erlanger associates to date include the following: George C. Tyler, Cohan and Harris, David Belasco, The Charles Frohman Company, Henry W. Savage, F. Ziegfeld, Jr., Charles Dillingham, and Henry Miller, who was later officially added to the list. Among the producers who are now booking through the Shuberts are William A. Brady, Arthur Hammerstein, Oliver Morosco, Comstock, Elliott and Gest, Arthur Hopkins, Richard Walton Tully, Winthrop Ames, George Broadhurst, William Faversham, Joseph Weber, Weber and Anderson, Norworth and Shannon, and Elizabeth Marbury.

A. H. Woods in a statement declared he would continue his close business relations with Klaw and Erlanger, but would book his plays in Shubert theaters in New York when his own or K. and E. theaters were not available.

In reply, the Shuberts announced that the Wood's attraction, "Mary's Ankle," is being presented at Shubert houses on tour, and that "The Eyes of Youth," now at the Maxine Elliott, will be seen exclusively in Shubert theaters when it goes on the road.

Selwyn and Company will remain neutral and will book through both Klaw and Erlanger and the Shuberts. Their latest production, "Why Marry?" is being presented at the Astor, a Shubert theater.

The pooling plan was not operated by a single contract covering all five cities, but by a separate agreement which existed in each city. The Shuberts, Klaw and Erlanger, the Charles Frohman

(*Continued on page 4*)

THEATRICAL MAP AGAIN FORMIDABLE

Holidays Bring Resumption of Activities—103 Productions Staged Since August

With the advent of the holidays many changes are taking place in the theaters. Playhouses which have been closed for two and three weeks while waiting more favorable booking arrangements than can be provided just before Christmas are again open and the theatrical map insofar as the number of offerings on Broadway are concerned, once more presents its formidable character of the early season before the war tax went into effect.

Seven new attractions are presented this week. Ethel Barrymore in a new version of "The Lady of the Camellias" reopened the Empire last Monday night. Monday night was also the date of the premieres of the new Woods farce, "Parlor, Bedroom and Bath," at the Republic; "Words and Music" at the Fulton, and of "General Post," at the Gaiety. On Tuesday night the Cohan and Harris production of "Going Up" was staged at the Liberty; Selwyn and Company presented "Why Marry?" at the Astor and Margaret Anglin began a season at the Playhouse in "Billeted."

Other changes on the Rialto include the transference of "The Grass Widow" to the Princess, which has been dark since the conclusion of the engagement there of "Six Months' Option," and "Madame Sand" to the Knickerbocker, the latter giving way at the Criterion next Monday night to Laurette Taylor who will be seen in "Happiness," a new comedy by her husband, J. Hartley Manners.

Of the attractions that continue their engagements, only eleven had their first presentation in the early season, and thus may be called the established successes of the season. In the list are "Polly With a Past," at the Belasco; "The Eyes of Youth," at the Maxine Elliott; "Tiger Rose," at the Lyceum; "Maytime," at the Shubert; "Jack o' Lantern,' at the Globe; "Chu Chin Chow," at the Manhattan; "A Tailor Made Man," at the Cohan and Harris; Business Before Pleasure," at the Eltinge, and "Leave it to Jane," at the Longacre.

There are several other attractions that must find a place among the successes of a season, such as "Miss 1917," "The Gypsy Trail," "The King," "Odds and Ends" and "Madame Sand," but their engagements have not yet reached such a length as to place them among the outstanding hits of the year.

One hundred and three productions have been staged since August, a figure that is regarded as eloquent proof of the unusual activity of the season. While producing managers are reporting a persistent depression in the patronage of theatrical attractions, nevertheless, they are proceeding with their plans with their accustomed energy and optimism.

DARKNESS ON THURSDAYS DISASTROUS FOR THEATERS

As Result of Government's "Lightless" Order Attendance at Playhouses Will Diminish, It Is Believed

Thursday will shortly replace Monday as the least profitable day in the week for the theater, men prominent in stage affairs declare. Fuel Administrator Garfield's order for "lightless" Thursdays was officially enforced for the first time last week and the result, so far as could be learned, showed a diminution in patronage from preceding Thursday nights.

While the depression that exists in theatrical business during the two weeks just preceding Christmas has not been lost sight of, nevertheless, theatrical people affirm the atmosphere of darkness and gloom that prevailed on Thursday night had a psychologic effect upon theater patronage. Amusement seekers are in the custom of attending only those resorts and places where light and cheer are to be found, and it is believed that on Thursday nights they will abandon theatergoing for the more joyful fireside comforts of home and club.

Last Thursday night was the first time since the beginning of the use of electric lights for advertising that New York was without any display signs on top or in front of buildings. Not only were the big display signs unlighted, but every one of the large theaters and restaurants and hotels used only lights that were actually necessary for the safety of their patrons. The names of the attractions playing at the various theaters even remained in darkness, and amusement seekers found their way to playhouses with no guiding signs to aid them.

As a result of the enforcement of the Government order, the street lighting of Broadway was found to be in a deplorable condition. The very darkness of the street once famous as the "Great White Way" showed that the brilliance and number of the lights that formerly glowed on top and in front of buildings are necessary to the safety of pedestrians, unless steps are immediately taken to remedy the condition of the street lamps. The Broadway Association, it is expected, will shortly begin a campaign to improve the street lighting, for it is believed that the "White Way" will become even darker now that Christmas is over and many of the shops are closing earlier.

WOLF PLAY IN SHUBERT HOUSE

Broadway is showing unusual interest in the piquant twist in booking arrangements this week which resulted in the presentation of Rennold Wolf and Charming Pollock's musical comedy, "The Grass Widow" at the Princess Theater. The Princess is a Shubert-controlled house, and a bitter war has been waged for many years between Wolf and the Shuberts. As Wolf is denied admittance to Shubert theaters it will be impossible for him now to view his own work.

"SICK ABED" TO BE PRESENTED

A new comedy by Ethel Watts Mumford, entitled "Sick Abed," is to be produced shortly by Klaw and Erlanger, in association with Edgar McGregor. Fred Niblo and Mary Boland will play the leading roles.

PREMIERE OF DALE PLAY

Oliver Morosco will present Alan Dale's play, "The Madonna of the Future" in Atlantic City, N. J., on New Year's Eve, with Emily Stevens in the chief role.

NEW COHAN WAR SONG

For "The Cohan Revue of 1918," which opens in the New Amsterdam Theater on New Year's Eve, George M. Cohan has written a new war song, "They're Over There, but Their Hearts Are Over Here." The song also will be placed on sale and the proceeds will go to the Red Cross.

"SEVEN DAYS' LEAVE"

Jordan and Campbell will present at the Park Theater on Jan. 14, the English drama, entitled "Seven Days Leave." H. Cooper-Cliffe, Galwey Herbert, Alice Belmore, Evelyn Varden, William J. Kelly, and Elizabeth Risden, will head the cast. The play was recently seen in Boston.

NEW REVUE FOR THE PRINCESS

A new musical revue by Guy Bolton, P. G. Wodehouse and Jerome Kern will be presented at the Princess Theater next month by Elliott, Comstock and Gest. The piece is as yet unnamed. The cast will include Edward Abeles, Carroll McComas, Florence Shirley, Reginald Mason and Carl Randall.

A DISPUTE IN THE STREETS OF BAGDAD

A "Chu Chin Chow" scene, in which Florence Reed as the leading slave in the City of the Caliphs defies Tyrone Power, the Chinese Croesus and robber chieftain

CHILDREN MATINEES

Second Season of Christmas Performances Begins at Cohan and Harris

The second season of Holiday Matinees for Children began at the Cohan and Harris Theatre, Monday, Dec. 24. Three plays are presented at each performance, including "Buried Treasure," "The Tinkleman," and "Goldilocks and the Three Bears."

In the cast are Howard Kyle, Caroline Newcombe, Vinton Freedley. The seven children who take part are Lillian Emerson, Ethelmary Oakland, Arthur Le Vien, Edwin Mouhot, Gardner Lawlor, Helen Chandler and Joseph Carroll.

RETURNS TO PRODUCING FIELD

George W. Lederer, who has been active in the motion picture business lately, is about to return to stage producing, and has written a review and a musical comedy, which he expects to be produced soon.

BOOKING WAR MAY HELP CONDITIONS

(*Continued from page 3*)

Company and the K. and E. allies in every city were parties to the agreements.

In Boston K. and E. and their allies had three theaters under their control and the Shuberts four. In Chicago, Klaw and Erlanger had four and the Shuberts three theaters; in Baltimore, K. and E. had two houses and the Shuberts none, the latter firm having given up its own theater, the Auditorium, at the time the pooling plan went into effect six years ago; in St. Louis each had one theater; in Philadelphia K. and E. had three and the Shuberts two. In the latter city, however, the Shuberts will soon be operating four playhouses, as they have acquired the Chestnut Street Opera House and are building the Sam S. Shubert Theater.

K. and E. Allies in Big Cities

The Shuberts manage directly all of their houses in the various cities except in Baltimore, where there is a separate booking arrangement with Charles E. Ford, of the Ford Theater, and Samuel F. Nixon, of the Academy of Music.

In Boston, Klaw and Erlanger are allied with the Estate of William Harris and Charles J. Rich; in Chicago, with Harry J. Powers and Will J. Davis; in Philadelphia, with Samuel F. Nixon and Fred J. Zimmerman, and in Baltimore, with Charles E. Ford and Nixon and Zimmerman.

How great the profits of the pooling plan were is shown by the suit Klaw and Erlanger brought to have the Philadelphia pool annulled. It was testified the net profits for four years were $543,866.02.

Klaw and Erlanger sued to annul the Philadelphia contract, alleging the Shuberts had broken it by acquiring the old Chestnut Street Opera House and making plans to build the Sam S. Shubert Theater on the site of Horticultural Hall, giving the Shuberts four theaters to Klaw and Erlanger's three. The Shuberts have also obtained one theater in Chicago and two in Boston since the pool started, which Klaw and Erlanger consider a violation of the contracts.

Shuberts Get Providence House

Lee and J. J. Shubert have leased the new Majestic Theater in Providence, R. I., which they will open New Year's week with one of their attractions. The Majestic has a seating capacity of 3,000, which, the Shuberts say, will enable them to present the largest musical productions there at a scale of wartime prices in which the highest price for the best seats will be $1.50.

White, N. Y.

WHEN POST MEETS POST

Guy Bates Post wins distinctive success in his dual role in "The Masquerader."

NO RAISE IN NEW YEAR'S EVE PRICES

Regular Box-Office Scale to Be Maintained at Majority of Theaters

Contrary to tradition, there will be no general increase in prices of theater tickets on New Year's Eve. Several theatrical managers anticipating that playgoers will not abandon their practice of economy for a night to follow their extravagant customs of former years, have decided to maintain their box-office prices at the same scale that prevails on other nights, and are announcing such a plan in the advertisements of their attractions.

Dillingham and Ziegfeld issued a statement two weeks ago that there would be no raise in prices for "Miss 1917" at the Century Theater on New Year's Eve, and for the past week have carried a line printed in bold type in their daily advertisements to that effect. In fact, no theater, with the exception of the Broadhurst, announces an increase in prices for the night which has usually been regarded as the most profitable of the whole year. At the Broadhurst, where William Faversham's revival of "Lord and Lady Algy" is the attraction, the box-office scale has been raised to $3, a fifty-cent increase over the prices that regularly prevail.

No big advance sale is indicated for Monday night as most of the theaters are advertising that seats can be purchased. Two openings, however, are scheduled for Monday night, "The Cohan Revue" at the New Amsterdam, and Laurette Taylor in "Happiness" at the Criterion, both of which are expected to record exceptionally handsome profits.

In former seasons, New Year's Eve has been the biggest theatrical night of the year. The custom of celebrating a new year extravagantly, if not riotously, always brought capacity houses to all attractions, good, bad or indifferent. But now that thrift is the fashion of the country managers realize that New Year's Eve does not have the significance it once possessed, and they are not looking forward to Monday night with any greater anticipation of financial profits than they show toward Saturday nights or holidays.

TO SURVEY TROOPS' AMUSEMENT NEEDS

Sothern and Ames Will Sail for France on Entertainment Mission

E. H. Sothern and Winthrop Ames will sail for France within a few days to make a survey of the amusement needs of the American soldiers. The announcement is made by the National War Work Council of the Young Men's Christian Association. Mr. Ames and Mr. Sothern have volunteered their services and will be gone about two months.

Others who are soon to sail under Y. M. C. A. auspices will be Miss Louise Homer, daughter of Madame Homer and Sydney Homer, the composer, who will sing in the Y. M. C. A. huts in France, and Francis Coates Osborn, dramatic coach. The mission of Mr. Osborn will be to organize such dramatic talent as may be found among the troops.

Messrs. Sothern and Ames will be accompanied by a secretary and in addition to appraising the talent within the army itself will determine just what sort of performers would be best fitted to take up the work of entertaining the troops. It is expected that they will be abroad for several months.

THEATERS NOT EXEMPT

Plea of Vaudeville Association Against Lightless Nights Denied

The Vaudeville Managers' Protective Association of New York, which recently requested exemption from the lightless night order of Fuel Administrator Garfield, citing that their patriotic services in permitting the use of their stages to Four-Minute men, speakers for the Liberty Loan, Red Cross and other funds entitled them to recognition, has received a reply denying the request. The Fuel Administrator wired:

"Although appreciating the patriotic services rendered by vaudeville houses to the country we cannot permit exception in your favor allowing excessive use of fuel to generate power. War demands for coal are largely in excess of limited production. It is unfair to the public to allow display advertising. We rely upon your patriotic co-operation to induce your members to comply loyally with our ruling."

DISTRESS AND DISCORDS
John Cumberland and Florence Moore in an Amusing Scene from "Parlor, Bedroom and Bath."

HEARD ON THE RIALTO

Edward Sheldon, who has not been represented in the Broadway Theater in several seasons, is taking an active part this year in stage authorship. Mr. Sheldon modernized "The Lady of the Camellias" for the use of Ethel Barrymore. His last contribution to the New York stage was an adaptation of Sudermann's "The Song of Songs," which A. H. Woods presented with considerable distinction at the Eltinge Theater. The new acting version of "The Lady of the Camellias" is much different than that which, in the past, has provided so many actresses with the emotional opportunities of their careers.

Nothing seems to daunt Owen Davis in the creation of stage entertainment. He can turn out a "Bertha, the Sewing Machine Girl" with one hand while with the other he is preparing a problem drama. Lately he has gone to the tales of the Arabian Nights for material and has fashioned a play which the Boston *Transcript* terms a "novel adventure." The entertainment, entitled "The Arabian Nights" was recently presented for the first time on any stage in Boston by Charles Hopkins—the Hopkins of the Punch and Judy Theater and "Treasure Island," and moved H. T. Parker to elaborate praise. It will shortly be produced here, vying with "Chu Chin Chow" in picturing the glories of ancient Bagdad.

While the Punch and Judy will attempt to rival the Manhattan Opera House in popularity a spirited contest is indicated between Hopkins and Hopkins as to who shall be foremost in providing new and novel stage entertainment. May the best Hopkins win!

Just as the success of "The Boomerang" caused a postponement of Frances Starr's appearance at the Belasco Theater during a previous season, so the success of "Polly With a Past" is responsible for the deferment of her engagement there this year. It was originally planned for Miss Starr to open at the Belasco shortly after the holidays, but the continued prosperity of the Bolton-Middleton comedy at that theater makes it probable that her season will not begin until Spring.

Having shelved "L-Elevation," Grace George is rehearsing in a new play by the Hattons, entitled "The Indestructible Wife" which will be the third presentation of her repertoire season at the Playhouse. The premiere of the new play will take place early in January. Incidentally, Miss George is considering plans for the production of a new play from the pen of Langdon Mitchell.

It is, indeed, surprising that no theatrical press agent seized the issue of the recent fuel famine to bid for patronage. "Come to the —— Theater and Be Warm!" would have proved a highly popular slogan with theatergoers on last Saturday night.

Shakespeare and Beethoven figure on the program at the Fulton Theater as the author and composer of the new Hitchcock-Goetz revue, "Words and Music." Such efforts at honesty are to be commended. De Maupassant, O. Henry, Verdi, Mendelssohn, Chopin and others have long been contributors to the New York stage with no credit assigned them on the program. Only a season or two ago a De Maupassant story found its way to the dramatic stage uncredited by the adapter who, in the case, proudly announced himself as the author.

William Faversham, Jr., son of William Faversham and Julie Opp, made his debut as an actor last Thursday night, playing Orlando in the St. Bernard's School Christmas performance of Shakespeare's "As You Like It," in the Hotel Astor ballroom. Young Faversham, true to his heritage of artistic temperament, lost his voice the day preceding the production, but recovered it in time to cover himself with glory. Philip, the second son, appeared at the end of the comedy in a patriotic demonstration.

Another son of famous players also recently made his debut as an actor. Richard Mansfield, Jr., who is studying dramatic art in Carnegie Institute in Pittsburg, appeared a few weeks ago in a stock company production in that city, replacing in a minor role an actor who had been suddenly taken ill. It is said that young Mansfield also covered himself with glory.

AMERICAN THEATER IN PARIS

The project to establish for the war period an American theater in Paris, which was discussed two weeks ago at a meeting of managers at the Hotel Astor, called by George Blumenthal, has advanced to the filing at Albany of articles of incorporation of the Paris-American Theater Company. The temporary incorporators and directors are George Blumenthal, William J. Smith and Edward L. Klein. The capital stock is $100,000.

In discussing the plans of the company, Mr. Blumenthal said it was a commercial, not a philanthropic undertaking. As there will be a large number of American soldiers in Paris at all times as long as the war continues he purposes to produce plays for them at nominal admission rates.

LOWER PRICES FOR SOLDIERS

Announcement is made by the Greenwich Village Theater of special reductions in prices to all men in uniform. Soldiers and sailors will receive $1.50 seats for $1 and $1 seats for 75 cents, with a correspondingly reduced war tax. The entertainment at the Greenwich Village Theater consists of three one-act plays.

TO PRESENT "LIGHTNIN'"

"Lightnin'" is the title of the next production by Winchell Smith and John L. Golden, who were responsible for "Turn to the Right." The new play is a comedy written in collaboration by Winchell Smith and Frank Bacon, the latter an actor who appeared in "The Cinderella Man." The first performance will be given in Washington.

A REGIMENTAL FLIRTATION
Donald Brian and Audrey Maple Find Much in Common in "Her Regiment," the Latest Victor Herbert Operetta.

NO PROTECTION NOW ON GERMAN PLAYS

Copyrighted Works May Be Reprinted—Fee to Be Paid in Lieu of Royalty

German plays copyrighted under the international treaty no longer have the protection of the act, according to the terms of a Government ruling.

This ruling permits the reprinting of copyrighted German works by Americans in this country by the payment of a fee to A. Mitchell Palmer, Custodian of Alien Property. This fee will be kept by the collector until the termination of the war, when its disposition will be decided upon either through a new treaty or by the Government officials.

The ruling is of especial importance to American playwrights, authors, composers and music publishers, since the international copyright has been the cause of much misunderstanding in the past. Upon the presentation here of German and American plays and operettas it has frequently come to pass the managers and authors have discovered they were violating the international copyright treaty and were either forced to close their production or to pay a heavy royalty that would render their works of no profit to them.

Under the present circumstances, however, a composer or a playwright can take a German work and adapt it to the American stage without fear of being held up after it is presented to the public. The payment of a fee to this Government will be exacted in lieu of the regular royalty he would have had to give the holders of the German copyright before the new ruling by this country.

TO CONDUCT SYMPHONY

Victor Herbert is to conduct the Cincinnati Orchestra in January in place of Dr. Ernst Kunwald, removed as an enemy alien. He will take up his duties on Dec. 31 and will make a tour with the orchestra, beginning in Louisville on Jan. 3. He conducted the Pittsburg Symphony Orchestra from 1898 to 1904.

ESTABLISHED JANUARY 4, 1879

DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

1493-1505 BROADWAY, NEW YORK

Telephone Bryant 8360-8361. Registered Cable Address "Dramirror"

LYNDE DENIG, Editor

Entered as second-class matter January 26, 1899, at the Post Office at New York, New York, under the Act of March 3, 1879.

Published Every Wednesday in New York.

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON, President — LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, $2.50; six months, $1.25; three months, 65c. Foreign subscription, one year, $4.00; Canadian, $3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road. Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

ONE WAY OF BOOSTING RENTALS

A FEW days ago we visited a theater on Broadway not far from Forty-second street—a theater that occasionally is mentioned in the theatrical advertising columns of daily newspapers in connection with some photoplay that is about to be exploited. Generally the photoplay is advertised along sex lines, every effort being made to indicate that most of the action transpires on the threshold of a bedroom.

Probably the picture is much less risque than the advertising indicates, but that is neither here nor there. This comment concerns the theater and its management, and the purpose for which it is conducted and the deceptions which are being committed in its name.

* * * * *

About one-third of the orchestra chairs were occupied at the time of the afore-mentioned visit—a pleasant Sunday afternoon when an overflow might be expected from the Rialto and the Strand. Prices were on a par with those at New York's best houses, but everything else was quite different, in fact totally different.

The stage supported a number of men and instruments, but the result was not music. Whatever merits the picture on the screen might have had must have been seriously discounted by the ludicrously unintelligent accompaniment. It was this conspicuously inefficient orchestra, rather than shortcomings in the feature photoplay, which led us to hunt out the manager of the house in the hope of learning why such things should exist under the head of entertainment.

* * * * *

Approaching the manager with rather frank criticism of the quality of the musical program his first attitude was one of resentment, gradually softening, however, into a more conciliatory explanation of the difficulties confronting him.

The theater, according to his statement, had been persistently unfortunate. He could recall only two pictures that had returned a profit and any real effort to please the public he appeared to believe was futile. The inadequacy of the orchestra he was ready to concede, but in other days there had been a better orchestra which added to the expense without boosting the receipts, and so he continued in a similarly lugubrious strain.

Why then, we wondered, was the theater conducted at all—granting that it did not pay and that the management had so little hope of turning it into a profitable investment. Why waste fuel and light in these days of strict economy, if no benefits to either owners or public were visible! Why not close the doors and be done with it!

* * * * *

Because—and here we are advancing the explanation offered by the manager—a producing company found it profitable to maintain a Broadway theater for the sake of giving its pictures the prestige of a so-called Broadway run. The company could remain within the letter, if not the spirit of the truth, in announcing to prospective buyers that such-and-such a picture came fresh from a sensational Broadway engagement and on the strength of the announcement charge more for the film.

We thanked the manager for his information and departed with a feeling of sorrow that such sharp practices pass unchecked. The genuine approval of the Broadway theater-going public is about as good an endorsement as a picture need have and there is every reason why a producer should make capital out of such an asset. But what is there to be said in defense of a systematized hoodwinking of exhibitors into the belief that the worth of a photoplay has been proven when in reality the offering has had no more than a brief career in a subsidized theater?

This is unfair to producers whose pictures score on their merits, it is unfair to exhibitors who are fooled into paying high rentals, it is unfair to the public and finally it casts discredit on an industry that is passing beyond the stage of petty trickery.

CO-OPERATE WITH ALLIED COMMITTEE

ON another page of this issue there appears a statement signed by the Allied Exhibitors' Legislative Committee, a committee comprising members of the Motion Picture Exhibitors' League and the American Exhibitors' Association, who have been brought together by interests which they share in common during this critical period.

The purpose of the committee is clearly set forth in the statement and the request that all exhibitors do their part toward supplying the information needed for a full presentation of the situation confronting picture theaters. Only through prompt co-operation on the part of photoplay house managers can the committee get the information needed for a strong appeal to Congress. If the tax burden is more than the theaters can stand, now is the time to make the danger clear. The Allied Exhibitors' Legislative Committee is the spokesman of the industry.

ALMOST THE LAST OF MINSTRELSY

MAYHAP (when in doubt say "mayhap") there are yet in this land of joy some whose favorite amusement was minstrelsy, alias burnt-cork. As a brand of amusement it is like the upper end of an hour-glass that is in its last forty-five minutes' run. But the performers who made it famous are unreturnable. While minstrelsy was in its heyday its home was in California. Thither the blackups went when the business began glimmering in the East and the Middle West. There from "San Diego to Siskiyou, the Sierras of the Sea," it recuperated, took another hitch in its gallusses and tried to go back over the old ground. But not lately.

The first and last of the California burnt-corks, JAKE WALLACE, sickened and died there a short time since. His last wash-up was in his old home. He was a banjoist of renown. He trummed the strings and sang for KALAKAUA when that potentate wore the Hawaiian diadem, and when EDWARD as Prince of Wales, later King of the Britons, etc., was a traveler here he listened to JAKE on the strings. Tiring of cremated blacking, WALLACE took up the "legit," and was one of the supports of LOTTA when she was the rage from Coast to Coast. Still later he was in the BELASCO cast of "Girl of the Golden West."

A REVEILLE THAT FLASHED

WE have been waiting many days for the first time for a play that was heralded in London. The first announcement was that it was by an unknown author. The names of the players who had been selected were kept obscure, the understanding being that when the production was put on the public would know who were in the cast. The statement was given out that the title was to be "Loyalty." The producers announced that the play would be a bugle call to the nation which would "sound the reveille throughout Europe." That all other plays which had been written with a view of waking up the Britons would be forgotten; that they had failed utterly to arouse. We do not recall any coming productions which used up more adjectives in the publicity end of the business than were lavished upon "Loyalty."

The waiting is over. Suspense has evaporated. The piece was put on at St. James's, with "eclat." When a play is produced under that shout, look out for it. It failed, this bugle call. The reveille died out in the fogs of London. It had a run of one week.

HENRY CLAY BARNABEE

HENRY CLAY BARNABEE of the Boston Ideals and of the old Bostonians of the Seventies, close to the hearts of every theatergoer in the land and of the host that loves an honest and cheerful spirit, is dead, as was announced last week. It is well. When a man has fulfilled every expectation; when he has done all that is humanly possible to make the world better; when he has passed beyond the meridian of mortality and is still uncomplaining, why should he stay?

Many will be the regrets, of course. There will be fond recollections about one who was the sunniest nature—that he is no longer present as we were wont to see him; there will be obituaries, as there should be, as there have been since he passed away. But as long as the inexorable fate awaits all alike, and as long as one could not possibly do more than HENRY CLAY BARNABEE did in all of his perfected career, why should there be any wish to have such an one back, unless there were divine assurance that he could remain forever? There was but one HENRY CLAY BARNABEE.

NEW ATTRACTIONS FOR THEATERGOERS

"YES OR NO"

Drama in a Prologue, Three Acts, and an Epilogue, by Arthur Goodrich. Produced by Anderson and Weber, at the Forty-eighth Street Theater, Dec. 21.

Neil	Eva Francis
General Kent	Kalman Matus
Margaret Vane	Willette Kershaw
Donald Vane	Frank Wilcox
Phil	Walter Regan
Paul Derrick	Byron Beasley
Dr. Malloy	Halbert Brown
Minnie	Emilie Polini
Jack	Robert Kelly
Emma	Marjorie Wood
Tom	John Adair, Jr.
Ruth	Louis Bartlett
Dan	William Read
Ellen	Margaret Lytle
Leach	Malcolm Duncan
Hooker	John Butler
Kittie	Bliss Milford
Daniel Berry	Frank Aberwald
Ruth Berry	Alice Smyth
Nicholas Rankin	Irving Dillon

Without its unusual technique there would be little to recommend "Yes or No" as a theatrical entertainment. For plot, characterization and dialogue, the author goes back to the standards that prevailed before the introduction of motion pictures, but in the form and treatment which he has accorded to his effort—or rather efforts, in this case—he is ingeniously modern, uniquely filmesque, daringly unusual as you will.

"Yes or No," in brief, tells a double story in a double manner, and the effect upon the spectator is that of witnessing a two-ring circus with a decided curiosity to discover in which ring is the better entertainment.

A young woman, lonely from the unintentional neglect of her husband, is preparing to elope with a rich idler—"a professional with women" he is called. In order to prevent her from accomplishing her plans, two older women tell her the stories of their lives.

The narratives, thereupon related, form the two melodramas which are unfolded simultaneously on the stage. One depicts the interior of a luxurious "uptown" apartment, and the other shows a squalid "downtown" tenement. Thus we have the value of contrast established. In both homes live unhappy, neglected wives. The wife of luxury, idle and imaginative, yields to the lure of a particularly suave tempter and runs away. The wife of the tenement listens to the pleading voice of another kind of tempter (just as suave, perhaps, but less refined)—and resists.

Thus is the moral drawn. Man's perfidy knows no boundaries. It penetrates caves as well as castles, though, in this play its penetration of the cave proves far more interesting than its entrance into the castle.

The two stories finally converge into a single epilogue wherein the young wife dismisses her knight erring, and seeks refuge in the arms of her returned husband.

Because of the cramped space in which the melodramas are unfolded there is little scope for action or characterization. There was no division wall between the two settings, and attention is focussed now on one side, and now upon the other by a skillful arrangement of spot lights placed along the front of the balcony. The situations for the most part are crudely conventional but there is merit in parts of the dialogue and in some of the characters sketched for the tenement drama. The drama of the house of wealth was utterly bold and amateurish in dialogue, characterization and situation.

The acting was admirable. Emile Polini was an eloquent figure as the wife of the lower social strata, while Willette Kenshaw as the rich wife, in voice and manner reminded one of Laurette Taylor. Marjorie Wood and John Adair, Jr., proved amusing as flippant characters in the tenement drama, and Malcolm Duncan, John A. Butler, Walter Regan, Byron Beasley and Robert Kelly were competent in other roles.

MANY NEW PRODUCTIONS IN PARIS

Farce Based on War Evil Fails—Bernhardt Theater Reopens with Balzac's "Vautrin"—De Croisset's New Play

PARIS (*Special*).—"La Petite Reine," at the Gymnase Theater proved to be A. C. Vachell's "Quinneys" via a Belgian translator. It is splendidly acted by Signoret as the old antiquary, and Victor Boucher, one of the most sympathetic comedians in Paris, who always gives a humorous and debonair performance. Mademoiselles Renouardt, Cormon and M. Mauloy make up the cast. Of the comedy, no comments to make. It was given in the original, in London and New York, a few years ago and so I need only say that the public here has taken kindly to the translation.

In "Mon Oeuvre," at the Athénée, we have quite a different affair. I should never have thought M. Georges Berr capable of anything in such very, very bad taste. As a sociétaire of the Comédie-Française M. Berr has long played the leading rôles of Molière's classics, he has been for some years an able professor of the Conservatoire and has written some capital farces, but his new play in collaboration with M. Verneuil is based upon an evil that has grown from the war. I suppose there are some persons to whom every calamity can be a matter of jest. Thus we are invited to greet with hilarity the trials of Madame Maréchal, who has started a society to console the soldiers who upon their return from the front find they have been supplanted in their wives' affections. Having reconciled one couple she finds herself confronted by the lover, who demands that she herself should be the compensation for his loss, or else the aim of the society falls through. . . . . Madame Maréchal manages—after inevitable complications—to save the society, but not so the farce. It was withdrawn after three or four performances and is most deservedly dead.

Sarah Bernhardt's Theater reopened with "Vautrin," by Balzac. Coquelin asked MM. Traversi and Costessi to revise the old drama for him some years ago—Some years ago! It will soon be ten years since Coquelin died! How one loses count of time during the war! —He never produced the play after all and it is this version of which we are now given a rather dull performance.

After a successful run of "Her Husband's Wife" at the Variétés M. Max Dearly has revived "Potash and Perlmutter," while the Théatre Réjane has revived "Within the Law." Gémier is giving, in a series of special performances, "The Merchant of Venice," interesting from an artistic point of view, but from which Shakespeare would never venture to claim royalties.

The first new play given this season at the Comédie-Française was "D'Un Jour a l'Autre," by M. Francis de Croisset. It is an amiable but rather slight comedy, which depends more upon clever lines than upon its theme for success. We can understand the young officer who pretends to be in an easy place behind the lines, to spare his mother, who has heart disease, from anxiety, but it was asking us a good deal to believe that no one in the countryside knew his secret, even the woman he loved. He is very properly disgusted at her disdain, and when she discovers that he is really a hero and offers him her lips, he retreats in disorder. However, like the man in the song, he lives to fight—and kiss—another day.

Mlle. Leconte is adorably petulant as the young woman who wishes to be domineered by a warrior, M. Le Roy is sufficiently indignant, and Madame Pierson and Messrs. Berr and Rafaël Duflos lend their authority in support.

There has been some talk of closing the theaters and music halls to economize coal this winter. That would be a very stupid business.

TOR DE AROZARENA.

White, N. Y.

AN UNUSUAL HUSBAND

Charles Cherry in "The Naughty Wife" Aids His Wife in Her Preparations to Elope

"FLO-FLO"

Musical Comedy in Two Acts. Book by Fred de Gresac. Lyrics by E. Paulton and Fred de Gresac. Music by Silvio Hein. Produced by John Cort at the Cort Theater, Dec. 20.

Flo-Flo	Vera Michelena
Isidor Moser	James B. Carson
Robert Simpson	Oscar Figman
Billy Cope	Leon Leonard
Angelina Stokes	Wanda Lyon
Mrs. R. G. Stokes	Louise Beaudet
Count Pedro Di Segullia	George Renavent
Carmen Carassa	Finita De Soria
Pink	Thomas Handers
Mud	Arthur Millis
Officer Casey	W. H. Mack
Maid	Marie Hollywell
Bella	Blanche Bellaire
Cora	Esther Ingham
Rosa	Anna Sands
Mona	Kate Stout

In ante bellum times, it is said, there was a certain amusement place in Paris, where, up to twelve o'clock, you might care to take your grandmother, but, after twelve o'clock, you'd want to take your grandmother away. This might be said to apply partially to "Flo-Flo"—differing, however, in just one respect: that you wouldn't care to take your grandmother there at all. This new musical bid for public favor is a study *en dishabille*. Its authors have borrowed a leaf from the book of Mr. Ziegfeld, and—as the Virginia judge says—"let it go at that." They have combined pulchritude with lingerie, color with light, and, despite the handicap of mediocre music and banal dialogue, they have contrived an entertainment which is by no means negligible. "Flo-Flo" is a straight, out and out, no-mustache-to-deceive, musical comedy which, after the epidemic of vaudeville-act shows for several seasons past, is something of a blessed relief.

The plot recounts the amours of a pseudo-Spanish nobleman, and their several effects upon the proprietors of an underwear shop, who are his creditors, and the ladies he favors. Then there is little Wet Face, the ingenue, and the boy from Oshkosh, whom she has always loved. The lady of the title is only a *model*, but when you have said that you have spoken. The interest is well sustained throughout, and save for occasional stretches of dialogue wherein one grows exceedingly restive, the performance never fails to entertain. The music, regrettably, is not the best Mr. Hein has written. It lacks, for the most part, that distinctive quality which composers only attain through a relentless process of rejection. There is, however, one wonderful number, "I Don't Know What You See In Me," which is enough to make one want to see the show over again. And the credit for the effectiveness of this belongs properly to Dave Bennett who drilled the chorus.

The costumes, which the youthful and animated chorus wear, are quite beautiful and make the scenery at times appear rather shabby by comparison. One feels that the producer spent all his money on costumes. A happier choice than Vera Michelena, as Flo-Flo, is conceivable, inasmuch as it is the title-part and should have enjoyed distinction. Wanda Lyon was very lovely as the ingenue, and sang sweetly if not strong. Handers and Millis, as two eccentric dancers, captured most of the applause, which they thoroughly and at all times deserved.

MYSTERY PLAYS PRESENTED

"The Chester Mysteries," English religious plays of the fifteenth century, were presented by the Greenwich Village Players on Thursday and Friday afternoons, Dec. 20 and 21 and at midnight, Dec. 24, at their theater, with an appreciation of the simplicity of the subject matter and a large amount of sympathetic art, especially in the lighting and scenery. The Christmas idea was estimably carried out and the spirit that prompted the players to offer the biblical play at this time should receive commendation.

The program included "The Play of the Shepherds," "The Play of the Offering of the Shepherds," and "The Play of the Adoration of the Magi." The scene was a simple church altar, with a great window of stained glass above it. The Magi approached the crib of Bethlehem, which was at one side and guarded by an angel, and offered their gifts. Then a priest appeared and uttered a blessing toward the audience and walked up the aisle with bent head. On this small structure the plays were enacted.

The names of the players were not given, following the ancient custom, but it was easy to discern Frank Conroy, who gave an especially dignified performance of the priest. Although Sydney Carlisle did not utter a word, he made the role of the angel stand out in bold relief. Harold Meltzer was good as one of the kings, and Roland Young, an added player, took the part of a shepherd.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Rules Are Rules, But Sometimes They Are Mighty Foolish—The Danger of Over-Doing the "Review Committee" Fashion—Another Sharper Going the Rounds

RULES are rules, b'gosh! The woman who is engaged in one of the most humanitarian works of the age wanted to show a film to the inmates of her institution. Through the efforts of such as she, mental trouble is being classed as a *disease*, and being so treated, and she wanted to project the picture before her *patients*. Of course, she had to be very careful about what she showed *that* class of patients, and it was imperative that she come to the film company's projection room first and inspect the picture. There must be no touches that would react on the minds of the ill ones. This meant a trip to the city on her first afternoon "off," but the busy little doctor was accustomed to giving her spare afternoons, her spare hours and her *spare minutes* to "her children," as she terms the ill ones. A friend in the city made the arrangements with the film exchange. A not-too-new-or high-priced picture was engaged, and the busy little doctor phoned to come in.

Suddenly came a call from the film exchange. It couldn't be done! They had forgotten a rule against "advance inspection" of cheap pictures—their contracts specifically mentioned that this could not be had.

"But this is not a theater booking," said the friend of the doctor. "We do not desire to upset your rules as applied to the run of your business. This booking is an exception. The doctor is not permitted to take a chance. She *must* come in and pass the picture first. Can't you see?

"We'd like to be obliging, but the district manager, who is in the office now, has himself ruled on it," said the exchange. "And besides it's a quite old, quite cheap picture: it would never do to establish the precedent of allowing advance showings on such. Why, our projection room is days behind with its regular run of new stuff!"

"I can understand that," said the friend of the humanitarian, "and to help *her* out I will engage a projection room somewhere in your building at my own expense, and show the film to her there."

"No," said the exchange. "The district manager was very firm about it. 'Stick to the rules,' he said. I'm afraid we can't help you. Can't take a chance."

And so it happens that the motion picture is daily missing opportunities to win public good-will, by the lack of vision of the men it pleases to call its "executives." Rules are rules, b'gosh!

I have frequently written that motion pictures could bring *lasting* peace on earth, and a chat with the busy little doctor made me conceive that they could bring mental peace to the mentally distressed. Here is a field for a twentieth century Jenner or Laennec. To heal the mind *through the mind!* To induce rationalism by the absorbing of rational impressions. But it must be through special courses. Special photo-impressions for special minds. It is granted on every hand today that the motion picture is the most effective *teacher* that *humankind has, excelling every method* of speech or printed word. In cases of the mentally ill, a motion picture *course*, charted exactly by the patient's "history," would get at the seat of delusion as no other system could. Truth, up-to-date authorities in this disease have found, is a most powerful healer; and what conveys truth with the irresistibleness of the motion picture? Perhaps when the war cloud has blown away and business is at top notch with the film folks, one of them will finance some fund to *cure insanity with the motion picture.*

Tom Moore, who has the celebrated Moore photoplay *palaces* in the nation's capital, and the Rolin Film Company, a Los Angeles producing organization, formed "review committees" last week. Mr. Moore says: "I find that this personal, particular censoring has increased the patronage of my houses greatly." Mr. Roach, of the Rolin Company, says: "I saw a film committee at work in New York. I was so impressed that I have inaugurated a board of critical strategy at our studio."

Personally, I think the "committee" idea is being overworked. The big distributing companies, who have to decide on a picture from the angle of world market, might require such boards, but if every studio and, finally, theater is going to have its "film committee," I see simply a lot of valuable time, and perhaps money, lost, and nothing whatever gained. Even the size of the average distributing committee is absurd. Literally everybody is asked to attend down to the deputy poster boy! The idea of careful critical inspection itself is not new. At no period of the business did a distributor release a picture until he could see it with a few of his responsible department heads. Wise theater managers have always preferred to view coming film attractions in company with sharp members of the house staff. But to-day we are going to the extreme in the committee thing, and in many quarters it is already declared a nuisance. So many varying opinions are handed in at these meetings that they bid fair to complicate the task of careful selection, if anything. Large assemblages make for levity, and there is a demand for the return of the day of three or four serious-minded men behind locked doors, who *could concentrate* on the picture on the screen.

I can't understand why THE MIRROR is allowing itself to be "scooped" on last-minute news. The way a certain rival is getting all of this is simply astounding. To give you an idea of the late intelligence the rival manages to secure, I beg to reprint from its last issue the startling following:

PLAYERS' CHANGES

"Numerous changes of players from one film company to another have taken place recently, the biggest, perhaps, being that of the William S. Hart and Charles Ray shift to the Paramount banner. Herbert S. Rawlinson, long a Universal star, will hereafter be starred in new features manufactured by the Overland. Helen Holmes has severed connections with the Mutual and is planning five-part features under the direction of her husband. Bessie Love is now allied with the Pathe forces, and also for the new year will be Frank Keenan, Bryant Washburn and Fanny Ward."

Somehow, there was no advance information re the change of Alice Brady from World to Select!

Another sharper has been visiting exchanges in various cities of the country with *glowing* accounts of the pictures he was going to feature a particudar star in, and *securing advance deposits* from the gullible. Of course, you'll figure that the exchange men are about the hardest of all men to separate from their money, especially when the flimflam game is a straight moving picture one; but this chap actually did it! Got "deposits" from some of the real "wise guys." You'd be shocked for sure if I printed the list. Especially at the big city names. But 'twill be no picnic for the man who has to travel this route with a genuine proposition on which he asks advance deposits. My, won't the exchange people eye *him* up!

Add a few more scenes to the Joe Franklin Poland picture of studio laxity:

"That MIRROR story was good; too bad I didn't tell you enough to round it out. The sequel to it was that, a few weeks after leaving that 'particular concern' I sent in a story to a director, who bought it right over that 'particular editor's' head, and I got $600 for it. This proved that the stuff I wrote on staff was not 'canned' because it was so rotten!"

While waiting for the Hodkinson idea, the biggest one of the year that is dimming reveals itself. It is in small type on the invitation to the "Thais" advance showing. "A discussion," it says, "will follow the exhibition of the picture." If *that* isn't a prize-winning thought, nothing is! The idea of daring the undertakers (as the advance-view corps is known) to do their worst *there in the spot!* It is as if Goldwyn said:

"We have faith in this picture, but we don't know about you. However, we have faith enough in our own ability to make good productions, to chance your expression of opinion on this one."

There has been nothing so novel in a long time, or as sincere in spirit. Many years ago, it is true, Tommy Evans came out with an announcement about the Powers pictures in which he stated that *they had been bad* but he was going to make them better! Of course, the Goldwyn invitation, on its very face, has no such note of apology. And you may wager that a similar line will hereafter appear on *all* advance view invitations. But remember that Goldwyn started the fashion. It reads like the man Warren.

"Don't fret so," says Scenario Department, "about the author who died in Bellevue of pneumonia incurred through poor nourishment while waiting for the scenario editor-head of firm-production manager-director-star-star's manager to pass on his story and send check. Y'know Ren Wolf and Channing Pollock, dontcher? Well, they have standing as successful playwrights, haven't they? And you have seen their 'Grass Widow,' now playing at the Liberty, New York, haven't you? I suppose you figure that all they had to do to get it on the boards, was to write and submit it. But you figure wrong. I heard Pollock tell about it at the club the other afternoon. Do you know *exactly* when this play, by these well knowns, was ready for staging? Pollock says, in 1912. That's five years ago. And your fool correspondent kicks because some movie studio had this fool script a couple of weeks longer than he *thought* they ought had it. And after they sent him a regular check, too!"

Now, if Correspondent Number One will come back at Correspondent Number Two in time for next week's page, we just *know* we're going to have a strong department in *that issue!*

We have gotten into the habit of predicting some things correctly, so please save this prediction on general conditions in 1918. Exhibitor conditions will not clear much in the Spring, and a concerted plea will be made to the producers to cut manufacturing costs so that rentals will be lowered. The manufacturers will have to put the matter up to their high-salaried talent who, realizing that radical action only can avert a crisis, will consent to salary rearrangements. But it will not be until Sum-

SCENE FROM "THE MARIONETTES"
Select Picture Starring Clara Kimball Young

FOUR GOLDWYN STARS IN RELEASES FOR COMING MONTH

MARY GARDEN — MADGE KENNEDY — MAE MARSH — MABEL NORMAND

mer that the change will be felt in lowered admission scales. By that time the public will have adjusted its purse to war conditions and will start to patronize the movies as never before. The new lowered admission scale will also be an attraction—perhaps the vital one. The public will pay *it*. Fall business in 1918 will be unusual business. It will rival the best Fall business ever done. And unless the again prosperous exhibitor forgets, the lowered admission scale will stand. While it stands, good business will prevail. The public *must* forget the deep blackness of real war in which we will by that time be plunged, so it *must* go to the movies. But not at *any* cost. At a small cost, yes. Please watch!

That old MIRROR-ite and hard worker, Joe Brandt, has returned to his job of general manager of the Universal. It appears that four weeks ago he took an overdose of calomel (perhaps while reading our praise of Universal's fight for Free Camera!) and mercury poisoning resulted. He eventually recovered sufficiently to be removed to a rest cure in New Jersey, and there recuperated completely. "The fact that Mr. Brandt had returned to work was noised around Monday, and his principal occupation since then has been receiving a stream of visitors, who have been congratulating him upon his narrow escape from death," recites a trade paper. The journal neglected, however, to state that Mr. Laemmle gave Mr. Brandt exactly *thrice* as much as a present this Christmas as he gave him last.

Some of the chaps who have to take the blame for main titles are grateful for the Department's clear exposition of the Judge Ward decision. Among other things we held it would make bully precedent. It has, already! Justice Giegerich just this week declined to restrain Bluebird from releasing a picture entitled "The Savage," which Darcy and Wolford showed was the name of a play controlled by them. I have not been able to see complainant's affidavits, but the court found that they were "too general and too much in the nature of conclusions, instead of statements of facts." Heretofore, it has been enough for complainant's attorneys to conclude that a theatrical property was damaged by the appearance of a motion picture bearing the same title. Suits were brought based on plays long in the storehouse, plays that had met dire failure, were completely forgotten and had no value whatsoever. Justice Ward's decision was the turning point. Now we have the Giegerich opinion. The latter denied the complainant's motion "with leave to renew with sufficient papers," and it is very likely that the matter is not yet ended; but even the spirit of the Justice's decision is gratifying to motion picture heads.

A film producer who has been making dramas thought a change to comedy production would be welcome at this time.

"But," warned his friends, "there *is* a call for comedy, but see how the big producers are meeting it! They are all increasing their comedy production. Some of them are soft-pedaling in the dramatic end, to concentrate better on the funny stuff. The demand is there, sure enough. But the big boys are making more than enough stuff to take care of it."

The independent producer wouldn't be discouraged by this consensus, though, for he felt that "the big boys" couldn't make perfect comedy overnight. He knew it was something that had to be specialized in. As a lone producer, without other interest, he could concentrate well on it. He went very carefully after the stories and after the star. He made a few pictures. He showed them.

He had three offers of regular release from "the big boys" within a week.

So Doris Kenyon, sunshine actress extraordinary, and Theodore Dietrich, publicity man extraordinary, have combined to loose sunshine pictures on a public that will be grateful. I understand that's their idea. No "big books, big settings, big thrills." Just sunshine! Plain little stories that will cheer—and divert. Exactly what the vast movie public of the day, *and the bigger one of to-morrow*, will want. Certainly, forward-looking folks—Kenyon and Deitrich. I would like to see them set a pace! Because I believe in fresh producing material—when it has the right idea.

"CLEOPATRA" REVISED

Thousands of picture fans will remember the original Helen Gardner picture of "Cleopatra." They will be glad to learn that this great work is being revised and will be reissued at an early date.

MISS MINTER'S NEW PLAY

Mary Miles Minter has returned to the American Film Company studios after recovering from a slight illness, and is completing the fifth production under her present contract, entitled "Mademoiselle Tiptoe."

CHICAGO MANAGERS FEAR LIGHTLESS SUNDAY NIGHT

Picture Men Protest Against Latest Menace to Business—Suggest Monday or Friday as Preferable

CHICAGO (*Special*).—Chicago theater owners are having another grievance, caused by the war. Suffering from decreased business, due to the Government tax and the added cost of 15 cents a reel, they now face the official recommendation for a lightless Sunday to decrease their weekly box-office receipts.

Saturday and Sunday performances help make up deficiencies in receipts for the other five days in the week when the business is smaller. Picture men seem to think that the lightless Sunday will affect them seriously, as a dark playhouse is uninviting. Telegrams of protest against the lightless Sunday have been forwarded to James A. Garfield, fuel administrator, by the local motion picture interests.

J. L. Friedman for the Celebrated Players Film Company, wired the following statement: "The motion picture theaters of the entire United States are assisting the Government in every way, both financially and through the medium of their screens. Lightless Sunday nights would be an extreme detriment to every motion picture house open that day in the United States, as this day is the most profitable one. On behalf of the motion picture theaters, permit me to suggest that either Monday or Friday night be substituted for Sunday." The outcome will be awaited with interest.

ALL BRANCHES ARE WORKING TOGETHER

Committee of Producers and Exhibitors in Close Co-operation

As the result of meetings which were held in New York during the past week between the Allied Exhibitors' Legislative Committee and a similar committee from the National Association of the Motion Picture Industry, it is authoritatively reported that harmony and unity were established and the two bodies agreed on a definite plan of campaign to be pursued in obtaining the necessary remedial legislation from Congress during this session.

This combined committee is to be known as the Legislative Committee of the Motion Picture Industry. It is made up as follows: Walter W. Irwin, P. A. Powers, Gabriel L. Hess, Ricord Gradwell, Arthur S. Friend, Frank Rembusch, H. B. Varner, John J. O'Donnell, Ernest H. Horstman and Lee A. Ochs. The following committee on publicity was also appointed: Walter W. Irwin, P. A. Powers, Frank Rembusch and Lee A. Ochs.

For obvious reasons the plan of activities as laid out by this permanent legislative committee cannot be announced at this time. The important fact, however, is that the two committees were enabled to comprehend that success could only be achieved by means of a united industry and after some discussion it was determined that the two committees could concentrate their efforts along the same lines, and the plan of campaign as finally decided upon was eminently satisfactory. The convention of exhibitors at Washington not only succeeded in bringing about harmony and unity of action among the exhibitors but will undoubtedly bring about harmony between the exhibitors and distributors.

The duties of the publicity committee that was appointed will be largely that of collecting and collating information of a statistical nature for the benefit of the legislative committee.

STRAND WINS DECISION

Court Restrains Another Theater from Using Name

An important decision was handed down by the Appellate Division of the Supreme Court, last week, granting an injunction to Mitchel H. Mark, president of the Mitchel H. Mark Realty Corporation, owners of the Strand Theater, at Broadway and Forty-seventh Street, restraining the use of that name by another theater on 125th Street, known as the "Harlem Strand."

The suit was brought some time ago and when the matter first came before the courts, the injunction was denied. Thereupon the proprietors of the Strand Theater, through their attorney, Mortimer Fischel, filed an appeal with the Appellate Division. The latter court in reversing the opinion of the lower court, went deeply into the history of the law, as regards the protection of trade names and the grounds upon which such relief was obtainable.

ABRAMS AND SCHULBERG RESIGN AS PARAMOUNT EXECUTIVES

President and General Manager of Distributing Company to Develop Plan for Co-operation with Exhibitors

The surrender of the executive supervision of the Paramount Pictures Corporation by Hiram Abrams and B. P. Schulberg, respectively president and general manager of the giant distributing company, was announced last week. The transference of this authority to others was accomplished in order that the former Paramount executives may devote their efforts and time to the formulation and fulfilment of a plan which it has long been the desire of the Famous Players-Lasky Corporation to put into existence and active practice. This plan consists of a closer relationship between exhibitors, producers and distributors, and a larger bond of common interest between these factors.

HIRAM ABRAMS

The reason for the extended national tour undertaken some time ago by Messrs. Abrams and Schulberg, and but recently terminated, is now clearly apparent. The intercourse with exhibitors in all parts of the country for which this trip created the opportunity, and the knowledge of exhibiting conditions which the tour disclosed, were obviously intended as the foundations for the future efforts of Mr. Abrams and Mr. Schulberg in this direction.

Closer Co-operation

It may also be recalled that on several separate occasions within the past few months Famous Players-Lasky executives have emphasized the need and the desirability for a closer communion between producers and exhibitors. It is clearly indicated that through the instrumentality of these two the Famous Players-Lasky Corporation purposes to plant and nurture a deeper and more genuine association with the exhibitor-body of America than has ever before existed between the theater owners and managers and the producers and distributors.

In commenting upon his new identity as the connecting link between the exhibitors and his organization, Mr. Abrams said:

"The time has come when all the talk relating to the common interests of exhibitor and producer must assume a greater substance than mere words and must become an actuality instead of a desire. The national crisis in the industry has hastened the inevitable day when exhibitors and producers must look upon their business as a single one, and create such a mutual bond between themselves as will make that ealization a permanent factor in their relationship.

"When Mr. Schulberg and I undertook our tour throughout the country, I stated that it was approached in the spirit of our belief that the exhibitor was the actual partner of the producer, and that we hoped through our meetings with exhibitors to convey our desire that they constitute themselves as informal members of the board of directors of the Famous Players-Lasky Corporation. The work we are now to assume is a further and bigger step in this direction. We want to effect a closed alliance with the exhibitor, and to shorten still more the avenue between studio and theater. We want the exhibitor to have a larger voice in the matter of production and distribution, and we are anxious to return this service in assisting the exhibitor correspondingly in the proper exhibition of our subjects.

"We will shortly announce the first concrete phases of this evolutionary plan. The informative and instructive conversations we have had with exhibitors on our recent tour will find definite development in the course of maturity of the work we have undertaken."

To Announce Successors

The successors of Messrs. Abrams and Schulberg in the active management will probably be announced next week.

Hiram Abrams has been president of the Paramount Pictures Corporation for the past two years. The remarkable progress of the big distributing company during his tenure of office, has been a matter of much interest in the trade. Possessed of an unusual knowledge of distributing and exhibiting conditions throughout the country, and of a wonderful degree of enthusiasm and energy, he is one of the foremost executives the film industry has yet developed. Throughout his entire association with the motion picture industry and from his early days as one of the pioneer exchange men of the East, his sympathy for the problems of the exhibitor, and his eminent fairness in his business transactions have distinguished him as one of the most popular and most trusted of all the bigger distributors, and it is these personal qualities that particularly adapt him for the work he now contemplates.

Mr. Schulberg has been identified with Adolph Zukor from the inception of the Famous Players Film Company as advertising and publicity manager, continuing in that capacity with the Famous Players-Lasky Corporation upon its formation, the position which he maintained until his appointment as general manager of Paramount a year ago. He is perhaps the oldest publicist in the film industry, and is credited with having written the first dignified advertising matter ever presented to exhibitors. He has made a devoted study of the psychology of the motion picture, in both its artistic and commercial aspects, and his eight years of diversified training within the industry has fitted him for the work he is now to do in conjunction with Mr. Abrams. The result of the present alliance is looked forward to with great interest.

"OH, MARY, BE CAREFUL!"
Madge Kennedy In New Goldwyn Picture

AUTHOR VALUE BACKS STAR VALUE IN GOLDWYN FILMS

Policy of Best Pictures for Best Players Characterizes Goldwyn Productions—Some Current Releases

From the founding of Goldwyn Pictures Corporation, a year ago, two things stood out to assure the new company's high place in the motion picture industry, it is asserted by Goldwyn officials. These two primary values are stars and authors.

A statement issued from the home office continues:

Stars like Mary Garden, Mae Marsh, Maxine Elliott, Jane Cowl, Madge Kennedy and Mabel Normand, gathered under the studio roof of a single producing company, meant a good deal, of course, in the progress toward better pictures and more profitable attractions for the exhibitors. But President Goldfish's realization that the greatest of stars means nothing without a strong story determined him to gather "star" authors as well as "star" players.

The working out of this policy is well worth noting in the eight Goldwyn pictures so far released and in those to come. By a curious coincidence, in which a measure of poetic justice is hidden, the first two pictures, "Polly of the Circus," with Mae Marsh, and "Baby Mine," with Madge Kennedy, were from the pen of a writer to whom Goldwyn owes much, for Margaret Mayo, as editorial director, has followed Goldwyn productions through from the judging and acceptance of manuscripts to the final editing of the finished pictures.

Following Miss Mayo's two pictures came one in which two significant factors of the American stage and magazines were united—Irvin S. Cobb and Roi Cooper Megrue, who collaborated on "Fighting Odds" for Maxine Elliott. Next the Goldwyn organization went to a famous American novelist, Basil King, and to America's most popular periodical publication, the *Saturday Evening Post*, for a vehicle for Jane Cowl, "The Spreading Dawn."

For Mae Marsh's second Goldwyn vehicle, recourse was had to a well-known writer of original scenarios, Mary Rider, through the purchase of her script, "Sunshine Alley." Edgar Selwyn, who was a famous Broadway playwright before he became a producing manager and a member of the Goldwyn directorate, furnished Madge Kennedy's second comedy, "Nearly Married."

Perhaps most significant of the store that Goldwyn sets by powerful authorship was the alignment of the Rex Beach Pictures Company as a producing corporation whose products should be released through the Goldwyn Distributing Corporation and the purchase outright of Beach's "Auction Block" for insertion among the regular Goldwyn releases.

"Following "The Auction Block" came a Broadway success, "The Cinderella Man," by Edward Childs Carpenter, for Mae Marsh's third Goldwyn vehicle, while for Mary Garden's debut there was selected the sensational novel "Thais," by Anatole France, the leading literary figure of the French Republic.

TO CONTINUE SERIES

O. Henry Stories Will Retain Place on General Film Program

One of its series which General Film Company will continue to release during the new year will be the Broadway Star Feature "O. Henry" stories, now nearing the close of their first year. According to present plans these features will be continued for some months to come as there is still a large number of the "O. Henry" stories suitable for picturization. Ambitious plans are now being worked out for an extensive "O. Henry" program.

The increase in the demand for these short length features has made it necessary to keep four directors and as many companies busy producing them. Three directors—Ashley Miller, Martin Justice and George Ridgewell—will continue to work in the New York studios, while on the west coast Director David Smith is directing a new series of Western and Central American stories by the famous author. Some of the "O. Henry" stories to be released at an early date, according to present plans, are "The Clarion Call," "The Hiding of Black Bill," "The Fifth Wheel," "The Moment of Victory," a story of the Spanish-American War; "The Count and the Wedding Guest," "The Thing's the Play," and "The Trimmed Lamp."

GOLDWYN ATTAINS MATURITY IN FIRST YEAR OF CAREER

Samuel Goldfish Forecasts Another Twelve Months of "Constructive Enlargement"—Important Pictures on the Way

Goldwyn Pictures Corporation rounded out the first year of its existence a few days ago with more business on its books than had ever before been attained in the industry by an organization of its age, according to an official statement. Entering now upon its second twelve months of constructive enlargement, the owners of Goldwyn foresee a further period of growth and prosperity for a company that has made much history both in the production and distribution of motion pictures.

Samuel Goldfish, president of Goldwyn, more than a year ago, foresaw what he believed would be significant and revolutionary changes in the motion picture industry. He came in contact with exhibitors from all parts of America who complained about the quality of productions then available and of the prevailing tendency to sacrifice everything to the existing "star system." Mr. Goldfish persuaded Edgar Selwyn, Margaret Mayo, Archibald Selwyn, and their associates to join him; and the Goldwyn Pictures Corporation not only represents their combined talents and abilities, but a trade combination of their names in Goldwyn.

SAMUEL GOLDFISH
President Goldwyn Corp.

Eight Pictures Presented

Although slightly more than twelve months old, Goldwyn is but one-third that old in a releasing sense, with eight Goldwyn Pictures thus far presented for public patronage. The first eight months of the company's history were devoted to organization and production. This time spent in advance preparation enabled Goldwyn to spring full-fledged into existence, with a number of completed productions on its shelves and completely eliminated rush work on productions to enable the makers to release well-rounded instead of hurriedly completed pictures.

Coincident with the attainment of its first birthday Goldwyn is releasing on Dec. 30 its greatest production and its most celebrated star—Mary Garden in "Thais" by Anatole France. This marks Mary Garden's first appearance on any screen, and is the highest achievement technically and dramatically of the new company.

The Goldwyn productions thus far seen by audiences are, in the order of their release:

Sept. 9: Mae Marsh in "Polly of the Circus," by Margaret Mayo.

Sept. 23: Madge Kennedy in "Baby Mine," by Margaret Mayo.

Oct. 7: Maxine Elliott in "Fighting Odds," by Roi Cooper Megrue and Irvin S. Cobb.

Oct. 21: Jane Cowl in "The Spreading Dawn," by Basil King.

Nov. 4: Mae Marsh in "Sunshine Alley," by Mary Rider.

Nov. 18: Madge Kennedy in "Nearly Married," by Edgar Selwyn.

Dec. 2: Rex Beach's greatest story, "The Auction Block."

Dec. 16: Mae Marsh in "The Cinderella Man," by Edward Childs Carpenter.

Dec. 30: Mary Garden in "Thais," by Anatole France.

Those to Come

In addition to these Goldwyn has completed and shipped to its branches throughout North America the following productions, release dates for which are as follows:

Jan. 14: Madge Kennedy in "Oh, Mary, Be Careful!" by George Weston.

Jan. 28: Mabel Normand in "Dodging a Million," by Edgar Selwyn and A. M. Kennedy.

Feb. 10. Mae Marsh in "Fields of Honor," by Irvin S. Cobb and Edgar Selwyn.

Madge Kennedy has completed her work in "Our Little Wife," by Avery Hopewood; Mae Marsh has still another striking production in reserve, "The Beloved Traitor," by Frank L. Packard; Mabel Normand's production, "Joan of Plattsburg," is now being revised to eliminate from it certain military material to which the Government objected and will soon be completed. In addition to these Goldwyn has completed still another picture with a famous star, about which no announcement has been made to date.

In its first year Goldwyn established close relations with a score or more of America's most popular and successful authors and playwrights, who did not stop when they had sold their novels or manuscripts to the organization, but followed their stories into actual production to help impart to them the solicitous care and many refinements which have been apparent in all of the pictures thus far released under the Goldwyn imprint.

FOR NORMA TALMADGE

Select Star to Appear in "By Right of Purchase"

Norma Talmadge will shortly commence work on a new production, the present title of which is "By Right of Purchase." This picture will be made at Miss Talmadge's own studio and with her own company. It will be presented by Joseph M. Schenck and distributed by Select Pictures Corporation.

Work on "By Right of Purchase" has been held up for a brief interval to give Miss Talmadge a short breathing spell after her performance in "Ghosts of Yesterday," adapted by Mildred Considine from the drama "Two Women," by the well known novelist and dramatist, Rupert Hughes.

USING PATHE SERVICE

Out of 110 theaters in Cincinnati, 82 are now using Pathe service, owing to the splendid work of City Salesman Chase of Pathe's office.

AMUSING SCENE FROM "THE WIDOW'S MIGHT"
Paramount Production Starring Julian Eltinge

EDUCATIONAL CAMPAIGN TO BE LAUNCHED BY NATIONAL ASS'N

Will Urge Public to Assist in Paying War Taxes by Attending Theater—Directors in Quarterly Meeting

The quarterly meeting of the board of directors of the National Association of the Motion Picture Industry was held at the headquarters, Times Building, New York, Dec. 14, and presided over by President William A. Brady. The following were present: Arthur S. Friend, Paramount Pictures Corporation; William L. Sherrill, Frohman Amusement Corporation; Louis F. Blumenthal, Lee A. Ochs, Ernest Horstmann, Alfred S. Black, Louis L. Levine, F. S. Eager, Joseph Hopp, exhibitor directors; P. A. Powers, Universal Film Manufacturing Company; Walter W. Irwin, Greater Vitagraph Company; Paul Gulick, Universal Film Manufacturing Company; Thomas Wiley, General Division; Gabriel L. Hess, Goldwyn Pictures Corporation; Joseph F. Coufal, Novelty Slide Company, and C. C. Burr, Famous Players-Lasky Corporation. The exhibitor directors from out of the city came to New York to attend the meeting at the close of the convention of exhibitors held in Washington on the preceding day. Various reports of committees were presented and acted upon and many routine matters were considered several of which were referred to special commitees for attention.

The following companies and individuals were elected to membership: Biograph Company, Craftsmen Film Laboratory, Eclipse Film Laboratory, A. H. Jacobs Photoplays, Inc., Paragon Films, Inc., Greater New York Slide Company, Carl Anderson, studio director, and H. C. Segal, state rights buyer; Albert H. Cormier.

Ricord Gradwell, vice-president and general manager, World Film Corporation, and Winfield R. Sheehan, general manager, Fox Film Corporation, were elected members of the Board, representing the distributors' division, which had presented their nominations to fill vacancies. C. C. Burr, Jr., was elected as a director from the General Division, upon nomination of that branch to fill a vacancy.

There was a general discussion regarding the co-operation which the industry is rendering to the various departments of the Government and reports were received indicating that the film and screen had been the means of rendering very material aid to the Federal officials in the dissemination of information in regard to the Second Liberty Loan, the Fuel Administration, War Savings certificates, Department of Agriculture, Aircraft Board, War and Navy Departments and the Red Cross War Council.

The plan for an educational campaign, presented by Executive Secretary Frederick H. Elliott, which is to be nation wide in scope, urging the public to go to the motion picture theaters and in this way do their bit towards paying war taxes, was enthusiastically approved and the directors, by resolution, extended their thanks to William R. Hearst, and his syndicate of papers for the offer to furnish and assist in the distribution of a million copies of a herald, entitled, "Who Pays the War Tax? You Do!"

Reports were presented reviewing the work of the Service Bureau, showing that upwards of five thousand artists and photoplayers had been registered during a period of six weeks. This new department of the National Association was established through the efforts of the producer and has offices in suite 320 and 321 Longacre Building, 1476 Broadway, under the direction of Wales Winter, as general manager, and Clifford Robertson, as assistant manager. Many companies have taken advantage of the facilities offered by the Service Bureau, and the producers were informed that an "extra" department had been opened which was ready to meet the requirements of the producing companies with studios located in the metropolitan district.

The report of the Motion Picture Exposition, which is to be held under the joint auspices of the Motion Picture Exhibitors' League of America and the National Association, showed that splendid progress has been made in securing contracts, although solicitations had only been under way for a few weeks. Two floors of the Grand Central Palace have been leased and practically two-thirds of the main floor has been disposed of. President Brady urged upon the officials of every company the importance of supporting this exposition and making the event a great success.

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Playing Softly the Supreme Virtue of Picture Organists—History of Music and Musicians in Their Relation to Films—Selections Effective for Holiday Programs

BY MONTIVILLE MORRIS HANSFORD

I HAVE not been harping lately on the idea of *playing softly;* but just the same, I wish to remind picture players that this is the supreme virtue. I wish that some leader would agree to cut all his tone marks in half: making *mezzoforte* into *piano*, etc., and cutting out loud playing altogether. I would buy a season ticket for that house. Another good idea would be to have pictures sometimes played by the strings alone, allowing the "brass" to go around the corner for refreshments. This departure would also refresh the listeners. Patience! we may come to this in time.

I took up the subject of opening and closing a picture with the orchestra with a prominent director a few days ago, and had the satisfaction of his agreeing with my ideas on this head. The "rule of the house," requiring such inartistic stunts may be modified shortly, and we may expect to hear either the orchestra or the organ play the picture from beginning to finish, which ought to have been done long ago. I noticed the Rialto orchestra took up the finishing theme in the same key that the organist left off in a recent picture, and even this concession was an improvement over the orchestra that dives in with a splash and upsets a perfectly good finish.

First Organ Accompaniment

I am glad to quote part of a letter from Rollo Maitland, organist of the Stanley Theater, Philadelphia, in regard to "Who was the first?" He writes:

"My earliest recollection of an organ being used to accompany pictures was at the Wanamaker Store in Philadelphia in the Spring of 1908, when . . . a picture presentation of Paul Revere's ride was given. . . . The general impression seems to prevail, however, that to the West belongs the credit of getting the first fair start in the matter of using the organ to accompany photoplays. In September, 1911, my wife and I received a visit from an organist in San Francisco, who said that nickelodeons through the West and Northwest were equipped with pipe organs. In the spring of the next year I was asked to play for a presentation in Kinemacolor of the coronation of King George V. at the Pennsylvania Railroad Branch of the Y. M. C. A. in Philadelphia. Shortly after this several presentations of motion pictures were given at the Y. M. C. A. as an experiment, for which I had the privilege of furnishing the music. The organ was always used. On Sept. 14 of the same year, 1912, a regular season of Saturday evening picture shows was inaugurated. . . . In October, 1912, the first organ to be installed in a regular motion picture theater in Philadelphia was placed in the Leader Theater.

"The first organ in a New York City photoplay theater was that installed in the Fourteenth Street Theater in May, 1912. For once New York was six months ahead of Philadelphia.

"From this you will see that I cannot conscientiously lay claim to being the first picture organist, much as I should like that distinction. The show at Wanamaker's referred to above is, I surmise, the same that Mr. Depew mentioned, as you state in your article. It may have been shown in New York prior to 1908, as I know the organ in the New York store was installed at least two years before that in the Philadelphia store. I may be mistaken, also, with regard to the Fourteenth Street Theater, but I received this information from several of New York City's leading organists.

"I enjoy your department of THE MIRROR very much. We all have different ways of doing things, and I should like to tell you a little about my programming of 'Reaching for the Moon.' I opened with a few bars of the introduction of Weber's *Oberon* Overture. For a theme I used Kinder's *Serenade* (Schirmer), using it first at title 'That evening Alexis calls on his one best listener.' By carefully timing this the climax of the composition is reached just as Alexis says 'I mean to be with the kings of the earth.' I use the theme again when Elsie is discovered alone, reading, also at title 'Back to the sympathetic listener,' and again near the end of the film at title 'When evening shadows fall.' One has a splendid chance to heighten the comedy of the picture by playing, for instance, *Absinthe Frappe* when men are discovered drinking in cafe, and continuing till after Alexis orders Hunyadi water. Another fine satire is to play about eight bars of *Believe Me, if All Those Endearing Young Charms*, just as Princess Valentina appears, and, continuing the satire, to play as she comes forward a few bars of Gounod's *Funeral March of a Marionette*. Whenever the cry, 'Long Live the King!' occurs, I played the trumpet call of the heralds in *Lohengrin*. I finished the picture with *Home, Sweet Home*, which, while perhaps not lively enough to portray Alexis's capering around the floor with the 'son,' still expresses the mood of the scene, and, if the last 'moon scene' is cut out, as it was in our theater, the ending is very effective."

Effective Picture Music

Pietro A. Yon, organist at St. Francis Xavier, New York, has contributed a delightful little piece to organ literature, and one that will be welcomed by picture players. The title is *Gesu Bambino*, and the publisher is J. Fischer & Brother. It is registrated for both two and three manual organs, with or without chimes, and is very effective for use during Christmas programs. Another effective piece, played by Ralph Brigham at the Strand last week, is Frederick Maxson's *Madrigal;* also *Fancies* by Sellars, which is orchestrated. This latter is a favorite at the Strand. A composition that has endeared itself to picture patrons is the *Nocturnette* by D'Evry (A. P. Schmidt). It may surprise some people who pay small attention to the music at picture houses to hear that this beautiful piece is called for by patrons of the Strand. Mr. Brigham played it for the love theme in "The Cinderella Man," last week.

A new violinist, Knud Dahlgaard, gave pleasure in two numbers, *Variations*, Paganini, and *Solitude*, Ole Bull. He played in competition with a steam pipe off stage, which insisted on furnishing a drone bass to his solos. Miss Tagelli sang Proch's *Variations*. The regular organ solo was *Phantom March*, Scotson Clark.

Arthur Depew's friends will miss him from the Strand organ console after this week, but the new Rivoli will be the gainer. Ralph Brigham will play with the orchestra hereafter, and J. Van Cleft Cooper will fill the hours when the orchestra is out. Mr. Cooper is an experienced player and was formerly at the Broadway.

New Conductor at Strand

Oscar Spirescu, the new conductor for the Strand Symphony Orchestra, took up his duties at that house last week. His program consisted of the famous *Sakuntala Overture*, Goldmark; two movements from the *Unfinished Symphony*, Schubert; the *Andante Cantabile*, Tschaikowsky, and the *Roumanian Rhapsody*, Georges Enesco.

The Rialto orchestra played Bizet's *Patrie* for an overture last week, James Price sang Campbell-Tipton's famous *Spirit Flower*, and Gladys Rice did a costume song, *Sally in Our Alley*. A popular feature of the Rialto is Bela Nyary's Czimbalom solos. He played the first part of the Chaminade *Air de ballet*, No. 1, and received generous applause.

Players looking for more Indian themes will find four newly harmonized in a small album by Horace Alden Miller, publisher, published by Breitkopf & Hartel. Russian folksongs are always in demand, and a group of fifteen have been issued in album form in the Augener Album Series (No. 15). They are easy, and suitable for either piano or organ.

"The Cinderella Man" (Goldwyn)

Play Reverie, Schuett, to open, and change to the refrain of *When you come back*, Hugo Frey, at title "And joyous little feet." At deathbed, Schubert's *Ave Maria*, first few measures, may be used for soft effect. At title "On board the S. S." return to *When you come back* for dancing and scene. At Marjorie alone play *Air*, MacDowell, softly. At cue "Walter is missing you" play *When you come back*, and at title "Marjorie Caner's father" return to *Reverie*. At dock scenes play *Pierrot*, Foote, until cue "My name is Romney," then another little piece by Foote, *Dusk*. This can be played until the dining scene, then use *Pierrot* again. At cue "I know the poor young devil" Herbert's *Out of his heart he builds a home* can be played, if desired. This song was used in the play.

At cue "This check shall be cashed," soft agitato until title "Conspirators," then *Pierrot*. As Quintard enters room, *Out of his heart* again. At cue "He's feverish," play *Babillage*, Gillet, until title "And very late that night," at which change to *Out of his heart;* or organists can use the excellent theme, *Nocturnette*, D'Evry. Play very softly, with action. Agitato at landlady, and at cue "Not because I've compromised" back to previous theme. At Marjorie's return home, play *Babillage*. At title "The day of Judgment," use Chaminade's *Contes bleu* in D. Play *Pierrot* as Tony reads letter, and at title "An important conference," *Nocturne*, Huss. At Tony and Marjorie *Out of his heart* until Tony goes out, then play *Spring Song*, Henselt, softly, with slight agitato at pistol, then back to *Nocturne*, Huss, until Marjorie enters window, then *Out of his heart* to end.

"The Devil Stone"—Artcraft

Play *Barcarolle*, Grodsky, to open this picture, until title "Marcia Manot," then use Breil No. 1 for the storm; follow action, as this keeps up for some time. At title "The heritage of the storm," change to *Tendres Plaintes*, Rameau, until cue "Drink to the Devil Stone," then the *Pvanne*, Ravel, played slowly. At title "The art of Silas Martin" use *Columbine*, Delahaye, and at title "Silas Martin plays his game" use the minuet of Beethoven (in G) and at cue "Do you know" return to *Tendres Plaintes*. At title "After the wedding" play the *Aragonaise*, Massenet. At title "New York" use *Song without words*, Holzel, and at cue "If you have run out of meat" play *Missouri Waltz*, Logan. At cue "Mrs. Martin, I could not help overhearing," play a little theme, *Cypress Grove*, Low, and at cue "Mr. Martin, my firm," begin soft agitato or hurry. At title "A friend in need" play *Little Serenade*, Tellam. At title "The tragedy" play No. 6 in the Breil album, following the action. As Martin falls, play a few sombre chords, and go into *Arioso*, Frey, at cue "I don't know what happened." At cue "No complaint will be made" use *Chanson d' Amour*, Behr, and at cue "You had faith in me," agitato until title "Reconstructing the crime," then a hurry or agitato following action. At title "The methods of Judson" go into the *Arioso* again, and at cue "By Jove! I never thought to look into the fireplace," play a hurry from the Breil album. At cue "I am guilty" use Schumann's *I chide thee not*, if available, or a sombre theme. Play the *Chanson D'Amour* at title "At the month's end" for close.

RALPH BRIGHAM,
Organist at Strand Theater

Ralph H. Brigham came to the Strand Theater, New York, bringing ideals of excellence in the use of the organ as an accompaniment to pictures. He was born at North Adams, Mass.; played piano at the age of 5; took up the organ at 15, holding a church position at the same time. He graduated from the New England Conservatory in 1903, after which he was organist of the Church of the Holy Spirit, Boston; then of the First Church of Christ, Northampton, Mass. for ten years. During this period he toured the country, giving more than one hundred recitals. Mr. Brigham is a colleague of the American Guild of Organists and a member of the National Association of Organists. He has become a great favorite with the regular patrons of the Strand. His "programs" for pictures ring true, and he has what so many players lack, enthusiasm and vision. Another virtue in Mr. Brigham is that he plays a great deal of "legitimate" organ music, and he plays it like the organist he is. The cut above shows Mr. Brigham at the console of the big Austin organ in the Strand Theater.

GOLDWYN STUDIO IDEAL

R. A. Walsh Declares Plant to Be One of the Finest

R. A. Walsh, the motion picture technician who is to become a member of the directorial staff of Goldwyn Pictures when his expiring contract with another firm is fulfilled, has made an exploratory tour of the Goldwyn Studio at Fort Lee, N. J., for the purpose of familiarizing himself with the equipment he will make use of as a Goldwyn director. He pronounced the plant one of the world's finest.

Mr. Walsh was particularly interested in the method of illuminating the stage. The equipment consists of the most elaborate system of lighting known to the mechanical science of the theater.

RIVOLI AMONG WORLD'S FINEST THEATER STRUCTURES

New Broadway Playhouse, Opening December 27, Offers Latest Devices for Ideal Presentation of Motion Pictures—Under Management of S. L. Rothapfel

OPENING on Dec. 27, The Rivoli, at Broadway and Forty-ninth Street, marks a notable addition to New York's list of motion picture theaters. Conducted under the management of S. L. Rothapfel, this new playhouse is virtually a sister theater of The Rialto. It constitutes the fulfillment of a big idea in its completion—the purpose to make of it the finest motion picture theater in the world. And those who view its ornate exterior and the quiet splendor within will realize that its bid for first place in picture houses in not without reasonable grounds.

As thousands of people, who have noticed the classic facade of The Rivoli, are already aware, it is one of the most imposing theatrical edifices in the city. Its Grecian purity of line, towering columns, and the marble whiteness of it all, are unexcelled and give promise of greater beauties within. And to say that the general scheme of decoration is Italian Renaissance, in colors of dull gold, ivory, and black, with carpet of gray and seats upholstered in tapestry, conveys but a partial idea of what the architect and decorator have accomplished. Added to this is the enchantment which Mr. Rothapfel has woven over the place with his fluid system of color illumination.

RIVOLI THEATER, MANAGEMENT S. L. ROTHAPFEL

Illumination in Color

This method of handling color through a system of indirect lighting permits of effects in The Rivoli which are rarely beautiful. At The Rialto, Mr. Rothapfel first essayed this particular form of wizardry, with results that were amazing, to say the least, but the lighting plant there was in a measure experimental. The builders of The Rivoli took into consideration that feature from the outset, with the result that the place is equipped from floor to dome with all the wiring, the masked lamps, and other ingeniously concealed sources of light requisite to flood the auditorium with any color or combination of color desired. If the orchestra is playing the "Moonlight Sonata," the entire audience can seemingly be bathed in moonlight, without being directly aware of where the light is coming from.

Another and in this case an entirely novel feature of The Rivoli will be the introduction of perfume to supplement the appeal made to the other senses. Several thousand dollars have been expended on a newly devised compressor plant which operates in connection with an intricate system of atomizers and by means of which any delicate odor desired can be wafted instantly to all parts of the house; incense for Oriental scenes, clover and new mown hay when the stage setting reveals a country landscape at dusk, a myriad variety of floral scents if a garden is to be suggested, and any other blending of odors so long as they are aesthetically possible and have a definite suggestive value.

The Stage Setting

In the way of stage setting and scenic effects Mr. Rothapfel will have far greater scope for his ingenuity than he has had heretofore. For the opening of the theater the stage setting will be known as "The Conservatory of Jewels." It will consist of a dome within a dome, each studded with huge crystal gems after the manner of the celebrated Tower of Jewels at the Panama Pacific Exposition. These will flash with kaleidoscopic effect when the light plays upon them from the front and will glow softly in their several colors when another set of lights is brought into play behind them. The base of the inner dome will be incrusted with a fine jeweled mosaic and at the rear of the scene the eye will be led away in perspective down a magnificent avenue of palms. The brightest jewel of all of course will be the screen and this will be arranged so that it fits in as a component part of the stage picture. There will be two sets of curtains, a screen curtain and a tableau curtain, thus adding another innovation to houses of this character.

Fifty in Orchestra

So far as music is concerned, interest in the new theater centers largely around the orchestra. Mr. Rothapfel announces that it will consist of approximately fifty musicians, under the general direction of Hugo Riesenfeld, though except on special occasions Dr. Riesenfeld will continue to conduct at The Rialto. Unusual interest has been stimulated by the announcement that once each week the orchestras of The Rivoli and The Rialto will be combined in what is to be known as the Rothapfel Symphony Orchestra, of a hundred or more pieces, which will render a popular symphony concert in the new theater. Members of both orchestras will be liable for duty at either theater and the conductors and assistant conductors will interchange duties also upon occasion. Just as the conductors at the Metropolitan Opera House are called upon to interpret those compositions best suited to their special training, so the men handling the batons at The Rialto and The Rivoli will be assigned to whichever program will best bring out their particular capabilities.

The grand pipe organ at The Rivoli is the largest and most complete ever installed in any theater in the world. It was built by the Austin Organ Company, of Hartford, Conn., and delivered at the theater on four huge auto trucks, in order to avoid possible delay because of freight tie-ups. It is equipped with every attachment known to the organ builder's art and will supply adequate musical atmosphere for those performances at which the orchestra is not present.

Novel System of Exits

The most novel and interesting feature of the interior is found in the elaborate precautions which have been taken to insure the expeditious handling of large crowds. Taking advantage of the fact that the building extends through the block from Broadway to Seventh avenue the architect designed a series of superimposed passageways of generous width which parallel the auditorium on both sides and run straight through the structure from front to rear. Not only are the orchestra and mezzanine floors cared for in this manner but each cross-aisle of the balcony has its own corridor as well, so that patrons in any part of the house will find themselves but a few steps from a doorway at which they can turn either to right or to left and pass directly to the street most convenient to them, without interference from incoming crowds.

In booking pictures for both the theaters Mr. Rothapfel will adhere to the open market system, which he was the first to adopt just a year ago. His feature pictures will be the products of no one concern and his sole aim will be to get the best photodramatic production available for each house each week. The entertainment he will provide will be entirely institutional in any event and it will be a case of going to The Rivoli to see the show, not going to see a certain picture at The Rivoli. The phenomenal success of The Rialto is due to a strict adherence to the policy of making the show entertaining in its every unit, regardless of what the so-called feature picture of the week may be, and The Rivoli will be conducted along essentially the same lines. There will be something in each program to interest every conceivable taste and to make each patron feel satisfied.

ALICE JOYCE FILM

Vitagraph Star to Be Seen in Blue Ribbon Feature, "The Song of the Soul"

Alice Joyce, star of many big Vitagraph productions, has begun work on a new Blue Ribbon feature, to be entitled "The Song of the Soul." The production will be under the direction of Tom Terriss. The supporting cast will include Walter McGrail, Barney Randall, Percy Standing, Edith Reeves and Stephen Carr.

Work on the new feature was begun last week, within a few days after the completion of "A Woman Between Friends," adapted from the story by Robert W. Chambers. This was the ninth feature in which Miss Joyce worked during the present year.

MISS FREDERICK TO PLAY "LA TOSCA"

Paramount Star Will Appear in Sardou Play Made Famous by Bernhardt—Notable Production Is Promised

After much time spent in negotiations and preparations for the production, the Famous Players-Lasky Corporation is now able to announce that it has secured "La Tosca" for the screen and that Pauline Frederick will appear in the role of Floria Tosca. It will be a Paramount Picture and will be done on a most elaborate scale according to the announcement.

It would be difficult to find, in the whole range of drama and opera a piece that has won more signal renown than "La Tosca." Written by the French master of dramatic art, Victorien Sardou, upwards of thirty years ago, expressly for Sarah Bernhardt, it was in this play that she made one of the greatest successes of her career. It was recognized far and wide as a play of extraordinary power, inasmuch as it possessed dramatic intensity of the most compelling character.

The possibilities of "La Tosca" as a screen drama can hardly be overestimated. It is as perfectly adapted to the films as if it had been written for them, and with opportunities for every member of the cast to rise to histrionic heights in the interpretation of their respective roles. The selection of Pauline Frederick as the one to play the leading part, the role created by Mme. Bernhardt, is, it would seem, distinctly a happy choice. In every way Miss Frederick is fitted to portray the unhappy Tosca.

While as an opera has become a classic, being sung at least five or six times a season in nearly every world capital and in addition by hundreds of traveling operatic troupes, the fact remains that it is equally effective as a play The dramatic force is naturally intensified and the detail is more definitely considered in play form.

WHARTON SERIAL NEARLY READY

First Episodes of "The Eagle's Eye" to Be Released Shortly

Work on the production of "The Eagle's Eye," a new serial founded on a story by Chief William J. Flynn, of the United States Secret Service, which will be the next Wharton feature, is progressing so rapidly that the initial episodes will soon be released. To expedite progress, while one episode is being filmed at the studio in Ithaca, several assistant directors and cameramen are taking special scenes and locations in New York, Washington and other cities where the Imperial German spy system had representatives engaged in carrying out its plots.

Chief Flynn tells his story in twenty episodes. Each episode will be complete in itself and yet will be a part of a thrilling and romantic story, the leading interest in which will be carried by King Baggot and Marguerite Snow. Each episode will deal with a special incident in the silent battle between the United States Secret Service and the Kaiser's spy army.

King Baggot will play the role of Harrison Grant, the president of the Criminology Club, which is an organization made up of prominent men in all parts of the world who have made crime a scientific study. This club volunteers to assist the United States Secret Service defeat spy plots and Grant becomes an operative under the direction of the Chief.

Marguerite Snow acts the part of Dixie Mason, a Southern girl, who came to New York to go on the stage, but who becomes an operative of the Secret Service and wins the confidence and commendation of the Chief by her shrewdness and daring.

The cast will be a large one and will include notable figures in the Imperial German Government's spy system. Count von Bernstorff will be acted by Bertram Marburg, Captain Franz von Papen by Paul Everton, Captain Karl Boy-Ed by John Wade, Dr. Heinrich Albert by Frederick Jones, and Madame Augusta Stephan by Florence Shaw. These players were selected because of their personal resemblance to the characters they play.

FANNIE WARD
In Pathe Play, "Innocent"

"WHEN MEN ARE TEMPTED"
With Mary Anderson and Alfred Whitman (Vitagraph)

EXHIBITOR CANCELS CONTRACTS AND CLOSES DEAL WITH PATHE

Tom Moore Suspends Film Service in 18 Washington Theaters Because of Unreasonable Demands

J. A. Berst, vice-president and general manager of Pathe, arrived in Los Angeles last week in connection with the expansion of releasing plans for 1918, and it is stated that the greater program of Pathe plays will occupy Mr. Berst's principal attention. Stars and studios, it is reported, are both scheduled for consideration, and many important developments are expected as a result of the visit.

On the way to the coast Mr. Berst, accompanied by his assistant, G. A. Smith, stopped off long enough in Washington to conclude with Tom Moore, one of the most progressive exhibitors in the country, one of the biggest deals in film history of the Capitol. This calls for the showing of Pathe plays in all of the eighteen theaters under Mr. Moore's control, a new $2,000,000 company to be known as Moore's Theaters Corporation, having been incorporated, through which he will conduct the business of his houses. Preliminary negotiations with Mr. Moore were conducted by D. F. O'Donnell, manager of Pathe's Washington branch.

"I was surprised," stated Mr. Berst upon his arrival in Los Angeles, "to learn the extent of the feeling of unrest among the exhibitors from coast to coast. This statement applies particularly to the large exhibitors, but I understand from my branches that the same conditions apply also to the owners of the smaller houses, the backbone of the industry.

"I do not think I exaggerate when I state that the situation is so serious, as to assume the proportions of a revolt. Everywhere I go I find the same situation. The exhibitors with whom I discussed conditions unanimously agreed that the greatest evil in the industry today is the high film rental being charged by certain companies for unproductive pictures.

"Tom Moore, whom I consider one of the best exhibitors in the country, offers a good illustration. Mr. Moore told me that he submitted to extravagant prices for certain stars as long as he saw a possible profit. But when an attempt was made to force him, through a contract, to show all of the pictures of one company, to the exclusion of all of the other companies, he stated he cancelled in all ninety contracts for eighteen theaters. We are pleased to announce that Mr. Moore has arranged to show our forthcoming feature productions.

"Before taking action along definite lines, I will make a careful survey of the producing activities in California. It is conceded that better pictures can be made for less money in California than in the East, and I am considering plans which would mean a centralization of practically all of our production activities in or near Los Angeles."

It is reported on good authority that Mr. Berst has under consideration several additional stars for his Pathe plays program, a new company to produce comedies and another serial company.

TRANSFERRED TO COAST

Earle Williams and Grace Darmond Join Vitagraph Forces in Los Angeles

Earle Williams, Vitagraph star, left for California last Thursday and will be engaged in making pictures there for some months to come. Mr. Williams headed a party of six which included Grace Darmond, who will be featured opposite him in Blue Ribbon features; Tom Mills, director, and his assistant, Frank Heath, and Fred Held, their cameraman. Miss Darmond's mother was also in the party.

California is Mr. Williams' native state and it is the first time he has journeyed there in more than five years. He was born in Sacramento. His mother, brother and other relatives are now living in Oakland.

Mr. Williams and Miss Darmond will remain in California for an indefinite period of time and will be seen in a number of important features. Their transfer to Vitagraph's Western studio will make that place more active than it has been in a long time. There will be at work there three Blue Ribbon feature companies, three Big V comedy companies, one O. Henry company and one serial company, with William Duncan as its head.

TO ESSAY ORIENTAL

Under the supervision of Cedric Gibbins, art director, the Edison studios are assembling a series of unusual Japanese settings in preparation for the production of "The Weaver of Dreams."

BUYS "THE KNIFE" FOR ALICE BRADY

Select Pictures Gets Rights to Successful Stage Melodrama

Select Pictures has acquired another big Broadway success for one of its stars. "The Knife," which was one of the past season's hits and which was the attraction chosen to open the New Bijou Theater, has been purchased for Alice Brady and will be her next production.

As in the case of "The House of Glass," bought a couple of weeks ago for Clara Kimball Young, competition was exceedingly brisk among the film companies for motion picture rights to "The Knife." Select's acquisition of the picture rights to this play represents lavish expenditure, and a furtherance of the company's announced determination to provide its stars with the best material obtainable.

"The Knife" is another gripping play from the pen of Eugene Walter, author of "The Easiest Way" and "Paid in Full." It is a melodrama of the highest class and in the tensity of theme and action lends itself particularly to screen adaptation.

STUDIO ROOF BLACK

The Goldwyn Pictures Corporation is trying an experiment in its studio at Fort Lee, N. J., which may bring an important change in methods of motion picture photography where the weather does not permit of sunlight work the year round. The great glass roof of the Goldwyn studio has been painted black and all daylight excluded, making it unnecessary to cover the sets in which companies are working. Natural light, the cameramen say, only interferes with proper artificial lighting, and since they cannot have proper natural lighting at all times they prefer to have it wholly shut out.

HEAVILY ADVERTISED

An honor not usually granted to one-reel scenics was accorded the first release of a series offered by Essanay under the title of "Wonders of Nature and Science" by the Strand Theater of New York. The picture was run an entire week at this house and was heavily advertised as a feature.

"THE HIDDEN HAND"
Pathe Serial With Doris Kenyon

PAST TWELVE MONTHS PROVE USEFULNESS OF NATIONAL ASS'N

Review of Year Shows Accomplishments of Great Benefit to Industry—Valuable Aid Given Government

Called upon time and again to perform important tasks in the interests of the industry, and nearly always coming out with the colors flying, the National Association of the Motion Picture Industry, now a year and a half old, will enter the new year confident of outdoing the work it has accomplished during 1917. The year now rapidly drawing to a close will always be regarded as the most critical in the history of the industry. Beseiged on all sides by enemies, manufacturers, exchangemen and exhibitors—in fact, every branch of the business—has fought shoulder to shoulder under the banner of the N. A. M. P. I. and the good that has been accomplished is of great value.

Censorship, taxation and all inimical legislation was defeated through the untiring work of the members of the Censorship Committee. The heavy impost placed on films by Congress was placed over the objections and good work of the organization, but it is quite possible that before 1918 is very old changes will be made in the measure which will considerably lighten the war burden which the motion picture industry now carries and totters under.

Even while engaged in its most strenuous fights against a common enemy, all branches of the industry found time to rally to the support of the Government in carrying out its war aims. It was largely through the efforts of motion picture men that both the Liberty Loans proved successes. The screen has been of incalculable value to Herbert S. Hoover in his food conservation campaign. In fact, Government propaganda of all kinds is being thrown on the screen largely through the efforts of the National Association of the Motion Picture Industry in co-operation with the Motion Picture Exhibitors' League of America.

A Year of Activity

Starting back in January, the officers and committeemen of the National Association have been kept continuously active. Probably the greatest achievement was the defeat of the Wheeler Bill, in the New York Legislature. The activities and detail work of all the standing committees, which with a single exception have been conducted at the headquarters in New York, was carried out successfully in every sense.

When, soon after the New Year, word was received that various bills, covering taxation, Sunday closing and censorship, were to be brought up in several state capitols, the strength of the National Association was fully mobilized and battle lines effectively drawn. Bills were introduced simultaneously in some states providing for the opening of motion picture theaters on Sunday, and a most notable victory was achieved in the State of Indiana, where the theaters are now open through the passage of a bill, introduced at the instance of the Motion Picture Exhibitors League of Indiana, and which was signed by Governor Goodrich.

A favorable report for the Sunday Opening Bill in New Jersey was lost through the absence of one vote at a committee meeting.

In Connecticut the "blue laws" were amended by a bill which passed the General Assembly by a large majority but which was subsequently vetoed by Governor Holcomb.

While State-wide Sunday opening was defeated in New York, nevertheless splendid work along educational lines was accomplished and it is believed that there is a good chance of passing such a measure at the forthcoming session of the Legislature.

Through the adoption of a joint resolution of the New York Legislature an investigation of the motion picture industry, covering a period of several months was conducted by the Wheeler Committee, the chairman being Assemblyman Heber E. Wheeler, a co-introducer of the distasteful Cristman-Wheeler censorship bill.

Defeating Obnoxious Bills

The Association assisted in a large degree in securing the defeat of taxation and other obnoxious bills before the Judiciary General Committee in Pennsylvania, one of which would have entailed an expense of $750,000 a year upon the manufacturers and distributors. None of these bills were reported out of committee, though it was freely predicted that the taxation bill would be passed for revenue purposes.

It was largely through the valuable assistance rendered by exhibitors that the Committee on Censorship, headed by David Wark Griffith, was enabled to bring about the defeat of censorship bills in thirty-one States. A news film Association was organized with Jack Cohn, of Universal, as chairman.

The association co-operated with several detective agencies in bringing to justice a number of film thieves who caused much loss to the industry. Plans are now under way providing for the establishment of a film theft bureau, through the efforts of which thousands of dollars worth of film, it is expected, will be returned to the lawful owners.

Early in the year the Association went on record as being opposed to the production of objectionable pictures through the adoption of a resolution which was highly commended and received editorial space in the press.

A committee on children's pictures was created which issued a folder containing a list of photoplays recommended for presentation at children's performances. A plan of co-operation has been put into effect with the International Sunday School Board, comprising five million boys and girls, which indicates that much good has been accomplished.

VIVIAN MARTIN'S NEXT PRODUCTION

Paramount Announces "Mary 'Gusta" Will Follow "The Fair Barbarian"

"Mary 'Gusta" is the title of the next picture starring Vivian Martin to be produced for Paramount following Miss Martin's success in the current release, "The Fair Barbarian." "Mary 'Gusta" is an adaptation of the well-known novel of the same name by Joseph C. Lincoln, one of the best sellers of the year, and containing a character in the heroine that seems peculiarly adapted to Miss Martin's personality. The photoplay was written by Gardner Hunting.

For this newest Vivian Martin production Roland Sturgeon has been especially engaged as director. Theodore Roberts, known far and wide as the "truck horse character man" of the Lasky Studio, because of his many remarkable and effective characterizations in all manner of parts, will be prominent in the cast of "Mary 'Gusta." Harrison Ford, whose youthful good-looks and screen experience has made him one of the most popular young leading men of the screen, will play opposite Miss Martin. Another noted character actor, James Neill, will also have a prominent part.

ADOLFI LEAVES FOX

John G. Adolfi, director of the new William Fox-Annette Kellermann subsea fantasy, has resigned from the Fox Company, after a two years' engagement, which ended Dec. 15, during which time he took June Caprice and developed her into a box-office attraction. A desire for a rest was Mr. Adolfi's chief reason for tendering his resignation to Mr. Fox, as he has been in harness for more than three years. Although he has made plans for the future, he is not yet at liberty to state just what they are.

"MADAME JEALOUSY" UNIQUE

The title for Pauline Frederick's next Paramount release following "Mrs. Dane's Defense" has been enlarged. Hitherto known as "Jealousy" it has achieved the dignity of having "Madame" added to it and is now known as "Madame Jealousy." Eve Unsell, prolific scenario writer, made the scenario for "Madame Jealousy" from the script furnished by George V. Hobart, author of the allegory, "Experience." "Madame Jealousy" is announced as something absolutely new in pictures.

EDITH DAY
In "The Grain of Dust"

ENGAGES ARTIST

Shipman Secures Gosta Carell to Put Art in Publicity

Ernest Shipman has engaged Gosta Carell, the famous Swedish portrait painter and illustrator, to put punch into the publicity campaign for the Shorty Hamilton series of feature productions. Mr. Carell, who is here on a visit to paint several important canvases, is a justly celebrated artist and this is the first time he has ever lent his brush to the needs of publicity plus art. A peculiar feature of his contract with Mr. Shipman is that the artist has reserved for himself a certain space in which to do his work without undue interference of type matter. "It is no use for me to compose a strong, artistic design if you allow the printer to spoil it with type matter killing the effect of my work!" was Mr. Carell's argument.

Ernest Shipman was not slow to see that an entirely novel effect could be obtained by co-operating with the artist along these lines, and the trade may now look forward to certain art work surprises in the Shorty Hamilton publicity campaign.

The demand for these five-reel comedy features continues brisk, and Manager Shipman is being constantly congratulated on the high standard attained in their production by the W. H. Clifford Photoplay Company of Los Angeles.

INSTRUCTION IN FILM

As a means of helping to increase the pork supply, the United States Department of Agriculture has just released to the motion picture theaters, through one of the large motion picture companies, a film showing the work of the boys' pig clubs which the department is organizing in all parts of the country in co-operation with the extension diversions of the state agricultural colleges. The film shows methods of instructing farm boys, and in some instances girls, how to raise better pigs.

SCENE FROM "UNEASY MONEY"
Taylor Holmes's New Essanay Vehicle

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"Convict 993," Pathe; "The Devil Stone," Artcraft; "Mother," McClure; "Love Letters," Paramount; "The Hidden Hand," Pathe; "Vengeance—and the Woman," Vitagraph

"CONVICT 993"

Five Part Drama by Wallace Clifton, Featuring Irene Castle. Produced by Astra Film Corporation Under the Direction of William Parke. Released by Pathe.

The Players.—Irene Castle, Harry Benham, J. H. Gilmore, Helene Chadwick, Warner Oland, Paul Everton, Bert Starkey, Ethyle Cooke.

POINTS OF INTEREST

A skillfully built photoplay, in which the suspense is highly emphasized. A logical story, containing countless thrills, and which provides Irene Castle with the best acting opportunities of her screen career.

So skillfully was the interest and suspense maintained in "Convict 993" that the Pathe picture featuring Irene Castle stands as one of the best mystery pictures produced. The identity of the fair Irene was carefully concealed until the final feet of film and consequently there was an agreeable surprise in store for the spectators. Throughout the telling of the story the interest was aroused through a carefully developed plot in which mystery, suspense and action played large parts.

"Convict 993" also achieves another success in that it supplies Irene Castle with the best acting opportunities of her screen career. As the heroine of this story she has many thrilling adventures and from the opening reel, in which she is disclosed as a convict in plain prison garb, to the happy ending she is shown as a skilful actress.

Roslyn Ayre, having been convicted of theft, is sent to prison and becomes convict 993. While serving her term she makes the acquaintance of Neva Stockes, a member of a notorious gang of crooks headed by Dan Mallory. Roslyn escapes from prison and is living in luxury when discovered by Neva, who had finished her prison term. Neva first demands money for her silence and later insists that she become a member of Mallory's "gang." This Roslyn is forced to do.

Mallory plans to rob a wealthy guest at Roslyn's house-party and calls his entire gang to his aid. He is successful in obtaining the jewels and is about to make his get-away when Roslyn reveals her true character as a detective and, with the aid of the police routs Mallory and his crooks. She also forgives a young lawyer who had been rather suspicious of her actions, and promises to marry him.

In addition to her splendid acting, Mrs. Castle presented a stunning picture as a fashionable member of society. In support, Harry Benham, Helene Chadwick, and Warner Oland contributed excellent performances. William Parke deserves special mention for the expert direction which helped to make the picture so logical and interesting.

"Convict 993" is bound to be a popular box-office attraction, for it combines a popular star with a strong story. H. D. R.

"THE DEVIL STONE"

Six Part Drama by Jeanie Macpherson, From the Story by Beatrice DeMille and Leighton Osmun. Produced by Artcraft. Starring Geraldine Farrar.

The Players.—Geraldine Farrar, Wallace Reid, Hobart Bosworth, Tully Marshall, James Neill, Gustav Von Seyffertitz, Ernest Joy, Mabel Van Buren, Lillian Leighton, Burwell Hamrick.

POINTS OF INTEREST

The great celebrity of the star as an opera singer and acknowledged favorite in pictures. A notably fine production done with infinite care. Personality of the leading man, Wallace Reid.

There is a weird touch of the archaic in "The Devil Stone," which clashes curiously with the present and leaves one looking wistfully backward. It is a scene of ancient Bretons on the coast of Brittany, the barbaric splendor of their lives against the rugged grandeur of rock-ribbed shores. Technically and chronologically it is a "flash back," and provides the picture with its most interesting quality.

The story is of Marcia Manot, a fisher-girl on the Brittany coast, who finds in the ocean, after a storm, a curious girdle supporting an enormous emerald. As she sits there examining it, she recalls an old legend in which a priest in ancient times was made prisoner by the Bretons and deprived of the emerald, the property of the Church. Her imagination pictures herself as the queen sentencing the holy man to death and receiving from him the prediction of eternal misfortune as a penalty for the act. Marcia then returns to the little fisher village which is her home and learns that the owner of the fisheries, Silas Martin, has arrived. Martin, a man of sharp practice, sees the emerald Marcia has found, and, recognizing its great value, he prevails upon the girl to marry him. Marcia, to aid her mother and little crippled brother, at last consents, and she and the aged Martin sail for New York.

Martin gains possession of the emerald and then seeks to divorce Marcia. He is apparently to be furnished with suitable grounds by the entrance of Guy Sterling, his business manager, who likes, and is liked by, Marcia. But circumstances interpose, and Marcia discovers that Martin has the emerald. She regains possession of it, and in the fight with Martin which follows, she kills him. The identity of the murderer remains unknown until after Marcia's marriage to Sterling and his engagement of Robert Judson, a famous criminologist, to investigate the crime. Judson at length accuses Marcia. He grants her a month's parole, in which she journeys to Brittany and gives the emerald to the Church, whereafter she returns to New York and finds that Judson has decided that she killed Martin in self defense.

Geraldine Farrar, as Marcia, plays with great earnestness and power, and exhibitors will find her name alone sufficient drawing card. Wallace Reid is excellent as Guy Sterling, while Hobart Bosworth gives his usually forceful performance as Judson, the detective. D. A. B.

"MOTHER"

Six-Part Drama from Eden Phillpott's Novel, "The Mother of the Man." Produced Under the Direction of George Loane Tucker. State Right Feature. McClure Pictures. Featuring Elizabeth Risdon.

POINTS OF INTEREST

A production which is ART in the truest sense of the term. An unqualifiedly excellent picture which is a credit to the industry of which it is a part. Material, direction and portrayal of the highest order of merit. Photography of the Devon country in England that is rarely beautiful.

The picturization of one of Eden Phillpott's stories of elemental passion would, under any circumstances, be of special interest, but a production such as Mr. Tucker's, which renders the highest form of justice to the standards of photodramatic art by its exact portrayal of life, is of something more. It is so truly and exquisitely perfect in the representation it essays that one lives for the time of its viewing in another world. Moreover, its production is so distinctly fine as to warrant its recommendation to the intellectual—as the fitting complement of the novel it visualizes.

The theme of the story is of the guiding power of motherhood, and its regenerative influence upon a wayward son. The scene is laid among the rolling moors of Devon and opens within the household of the Pomeroys. Ives Pomeroy, a willful, headstrong boy, forms an amorous attachment to Jill Wickett, a wanton girl whose hand will go to the highest bidder. Jill rejects Ives and marries Sammy Bolt, a young farmer, upon learning that he is to receive an inheritance from a moribund uncle. This rejection seems to demoralize Ives, for he takes to drink and the bad company of one "Moleskin," a poacher.

Meanwhile, Ives Pomeroy's mother is a silent spectator of her son's evildoing, and patiently brings to bear upon him the forces which make up her very being. Thus, when Ives is arrested for poaching in company with Moleskin, she forbears to save him from a prison sentence, knowing, from the "inherited instincts of generations called woman's intuition," that her boy must pass through his baptism of fire before he can be purged of impurity. And this he finally does, and her work is done.

The portrayal of the mother by Elisabeth Risdon is so singularly perfect that one cannot pay it too high a tribute. It is a marvellous study in characterization, particularly amazing when the youth and beauty of Miss Risdon are considered. The other members of the cast are quite excellent, playing surely and unfailingly in key. But the chief credit for the production appears to belong to Mr. Tucker, for the direction has made of the production a work of art.

"Mother" is a picture which will make its surest appeal to cultured people, and should be booked by all high-class exhibitors. With such a class of patrons mention of the novel will be advisable. D. A. B.

TOUCHING SCENE FROM "CONVICT 993"
Pathe Production Starring Irene Castle

"LOVE LETTERS"

Five-Part Drama Featuring Dorothy Dalton. Produced by Thomas H. Ince, and Released by Paramount.

The Players.—Dorothy Dalton, William Conklin, Dorcas Matthews, Thurston Hall, Hayward Mack and William Hoffman.

POINTS OF INTEREST

A story that holds the interest interpreted by players who give effective performances in every instance. An artistic production.

The role of Eileen Harland, the young wife of a district attorney who struggles to keep her husband's confidence in the face of great odds, offers Dorothy Dalton ample opportunities to display her recognized ability for comprehensive acting. She is called upon to run the gamut of emotions and in each instance she conveys, easily and effectively, the feelings of the woman as she passed through the rather hectic period in her life, brought about by Raymond Moreland, the "villain," who uses as a sort of moral blackmail a few old love letters she had written him when she was still a girl. Her attempts to regain them lead her into all manner of difficult situations, including being accused of Moreland's murder.

There are a number of situations in "Love Letters" that have been worked out on our screens many times before, but a truly artistic production prevents the story from appearing trite. Photographed clearly and enhanced by fine light effects, the interior scenes, which predominate, give the drama a background that is characteristic of the surroundings in which it is supposed to transpire, and each setting is in reality gorgeous but within the bounds of good taste.

The excellent acting of William Conklin, as the fascinating Moreland, who poses as a teacher of weird Oriental cults; Thurston Hall, in the character of the district attorney; Hayward Mack, as his friend, and Dorcas Matthews as one of Moreland's cast off soul mates, holds the spectator's interest.

"Love Letters" is a feature that will please in any type of theater. Good drama given an excellent production is sure to be popular. That it is a Thomas H. Ince picture featuring Dorothy Dalton should serve as the basis of the advertising. F. T.

"THE HIDDEN HAND"

Serial by Arthur B. Reeve and Charles A. Logue, Featuring Doris Kenyon. Produced by Pathe Under the Direction of James Vincent.

"The Hour of Death"—Episode 6

The Players.—Doris Kenyon, Sheldon Lewis, Arline Pretty, and Mahlon Hamilton.

POINTS OF INTEREST

The escape from the church roof; the episode of the night-blooming cereus; the sustained interest in the serial and the splendid acting and direction.

In the sixth episode of "The Hidden Hand" a number of thrilling rescues have been accomplished. Here we see Doris saved from death by Jack, who lowers her from the church tower. Later Doris is again rescued from the deadly fumes injected into the night-blooming cereus, "the flower of death" that had been meant for Jack. After her recovery from the shock, Doris is safe for a time, but later she again falls into the clutches of the "hidden hand" and his henchman, who trap her into an old building. There a bed of boiling lime has been prepared and Doris is suspended in such a fashion that the rope holding her in this position will be released by the person opening the door.

As the picture fades out we see Jack approaching to rescue her and, with his hand on the door, the spectator is left in breathless suspense until the seventh episode is released to tell the story of her fate. H. D. R.

"VENGEANCE—AND THE WOMAN"

Serial by Albert E. Smith and C. Townsend Brady. Featuring William Duncan and Carol Holloway. Produced by Vitagraph, Under the Direction of William Duncan.

Episodes 1, 2 and 3

The Players.—William Duncan, Carol Holloway, George Holt, Tex Allen, Vincente Howard, Fred Burns and J. E. Jennings.

POINTS OF INTEREST

A serial that gives promise of outclassing that superserial, "The Fighting Trail," in its exposition of hair-raising episodes and with its rapidity of action and death-defying thrills. The all-star cast, headed by the widely popular William Duncan and Carol Holloway. William Duncan's splendid accomplishment as a director of serials.

At the close of "The Fighting Trail" we felt that all in the way of thrills had been accomplished, but it seems we were wrong. For in the first three episodes of Vitagraph's new serial there was much that was new. In fact, "Vengeance—and the Woman" gives fair promise of outclassing the preceding western melodrama. The story is better and will appeal to all classes. As for action, the first three episodes leave one breathless—so rapidly are the death-defying activities of the players unfolded.

The cast includes the fearless William Duncan and dauntless Carol Holloway. These stars are famous for their feats of daring and do more than their share in supplying the thrills with which the picture abounds. Such popular players as George Holt, Tex Allen, Vincente Howard, Fred Burns and E. E. Jennings are seen in support, and, as usual, contribute excellent performances.

The story begins with the prison sentence of Black Jack Haines, outlaw leader and bandit. Haines swears vengeance on Henry Blake and his wife Bessie who were instrumental in causing his arrest. After three months in prison, he escapes, after a battle in which several guards are killed. He and some of the convicts drive a train at head-long speed and just escape causing the death of Blake, who had hoped to head them off. But Blake, miraculously saved, hurries to his home. There he finds the house in flames and learns from the maid that his wife has been taken prisoner by Black Jack. Blake endeavors to find her. Meanwhile, his wife, Bessie, escapes from Black Jack's gang and is almost free, when Comanche Pete, an Indian, lassoes her from her mount. He stands high on a cliff, and as Bessie is far below, the episode ends with her swaying perilously in space.

William Duncan plays Henry Blake, Carol Holloway is his wife, Bessie, and George Holt plays Black Jack. The role of Comanche Pete is in the capable hands of Vincente Howard.

Here is a serial that should prove a veritable gold mine to exhibitors. It has been widely advertised and the memory of "The Fighting Trail" is still fresh in the minds of the people and all those who witnessed that stirring serial will want to see this new achievement of Vitagraph. And it will not disappoint one of its audiences. It is truly a masterpiece in the way of thrilling melodramas of the ever-popular western type. H. D. R.

"THE HIGH SIGN"

Five-Part Drama Featuring Herbert Rawlinson. Produced by Universal Under the Direction of Elmer Clifton.

The Players.—Herbert Rawlinson, Brownie Vernon, Hayward Mack, Nellie Allen, Ed Brady, Marc Fenton, Frank McQuarrie and Al McQuarrie.

POINTS OF INTEREST

The magnetic personality and good acting of Herbert Rawlinson, and the able support contributed by a fine cast. Some well-staged fights.

Excellent acting done by Herbert Rawlinson and a company of players who get all the possible worth out of their parts is wasted on a story that is inane and

improbable, without the necessary background of healthy romance to excuse this. Also, as a sort of apology for the improbabilities, the producers have dug up our old friend the climax which shows the whole affair was a dream, but somehow it does not have the necessary effect.

The tale, which is lengthened considerably by the introduction of the irrelevant matter of the secret society and the bomb plots, has to do with the masquerading of an American college man as the crown prince of Thespania, and the usual marriage of this person to the daughter of the king of a neighboring country for political purposes. It continues familiarly along its way, in that the princess turns out to be a girl with whom the American fell in love while she was being educated in his country. Then the fellow wakes up in his room in the college, owing to the telephone ringing, and finds out that the girl in question is really in trouble and he goes to her rescue, taking with him a group of college friends, and an exciting fight ensues.

The direction, as far as stage settings go, is adequate and the choice of exterior scenes adds a picturesque quality to the picture. Mr. Rawlinson does some really able work in his role and he displays his usual pleasing personality. Brownie Vernon, opposite him in the leading female character, presents an attractive appearance and shows that she has far more ability than this picture allows her to display. Other parts are well handled by Hayward Mack, Ed Brady, Nellie Allen, Marc Fenton and Frank McQuarrie.

Audiences that are not particular about the logic of stories, and also those who do not mind obvious padding, may enjoy "The High Sign." F. T.

"DIAMONDS AND PEARLS"

Five-Part Drama Featuring Kitty Gordon. Produced by World Film Under the Direction of George Archainbaud.

The Players.—Kitty Gordon, Milton Sills, Curtis Cooksey, George MacQuarrie, Henrietta Simpson, Kitty Johnson, Edward Burns, C. W. Dungun and Frances Miller.

POINTS OF INTEREST.

Kitty Gordon in an emotional role. A story that points a moral and which will appeal to film audiences.

The story of "Diamonds and Pearls" follows the career of a young girl who had set out to become a rich and fashionable member of society. It shows the unhappiness which so often follows the misapplication of wealth and points a moral that is bound to be appreciated. In the leading role, Kitty Gordon has been given a part which she handles admirably. She at all times presents a striking figure and her stunning gowns will appeal to the feminine portion of the audience. George Archainbaud has directed the picture with care and good judgment. At times there is a lack of plausibility, but the fault lies in the story and the rapid action of the film overcomes this defect.

Violetta longed for the world's good things that had been so long denied her, so when Jack Harrington proposed, she refused him because she supposed him a man without money. Later she marries Robert Van Ellstrom, a millionaire. She is fairly contented with him until he asks her to curb her extravagances. But so absorbed is she in her bridge parties, that she does not heed him, but runs into debt. He refuses to advance more money, so she pawns the valuable string of pearls belonging to her sister-in-law, Margaret.

When Margaret decides to wear her jewels, Violetta is in a quandary. Her only way of escape lies through Harrington, father of her former sweetheart, Jack. He lends the money, but later demands payment. Her husband overhears the conversation and begins to thrash Harrington. Harrington is about to shoot Robert when Jack Harrington intervenes and receives the bullet. His father, believing himself his murderer, commits suicide. But Jack is not fatally wounded. Violetta asks her husband's forgiveness and he grants it.

Kitty Gordon was excellent in an emotional role. Milton Sills gave a natural performance and George MacQuarrie was a vigorous villain.

The popularity of Kitty Gordon is an asset that should be considered by exhibitors. In "Diamonds and Pearls" they should find a good box-office attraction.

H. D. R.

"WHEN MEN ARE TEMPTED"

Five-Part Drama by Frederick Upham Adams. Produced by Vitagraph under the Direction of William Wolbert.

The Players.—Mary Anderson, Alfred Whitman, R. Bradbury, Otto Lederer, and S. E. Jennings.

POINTS OF INTEREST

The picturization of a popular novel. A story laid in the late eighties. Well-known players in the leading roles.

From the popular novel by Frederick Upham Adams, Vitagraph has fashioned an interesting if somewhat old-fashioned film drama. There was much to arouse the attention of the audience, and the settings were adequate. There was a runaway scene that was realistically staged and which will arouse the sympathies of the tender-hearted in the audience. For a horse was killed in action and Mary Anderson escaped injury only by a hair's breadth.

The story concerns the rivalry of John Burt and Arthur Morris for pretty Jessie Garden. John publicly denounces Arthur for his slanderous talk about women in general and Jessie in particular. In the fight that ensues, John believes he killed Arthur, and leaves for the West—and fortune. He takes with him the secret location to a mine belonging to his grandfather. With the aid of a boyhood friend, he develops the property and in time becomes a millionaire.

He returns to his boyhood home and finds that Jessie is about to be sacrificed to Arthur as her father's fortune had rapidly dwindled—due to Arthur's manipulation of the stock market. He puts his own fortune at the father's disposal and succeeds in "breaking" Arthur. In anger and hatred, Arthur attempts to kill John, and then commits suicide. John then marries Jessie, and we presume they lived happy ever after.

Mary Anderson and Alfred Whitman were the feature players and contributed adequate performances. The remaining members of the company gave competent assistance.

The costuming was slightly at fault as all the players were not dressed in the period of the late eighties.

The popularity of the book from which the film was adapted should help considerably towards making "When Men Are Tempted" a popular attraction.

H. D. R.

"THE GOWN OF DESTINY"

Five-Part Drama by Earl Derr Biggers, Featuring Alma Ruebens. Produced by Triangle under the Direction of Lynn F. Reynolds.

The Players.—Alma Ruebens, Herrera Pejedde, Allan Sears, Lillian West, J. Barney Sherry, Pietro Buzzi, Frederick Vroom, Dorothy Marshall, Kathaleen Emerson and Bliss Chevalier.

POINTS OF INTEREST

Something new in the way of war pictures. A good plot and an excellent production.

Triangle has presented a pleasing departure from the usual war film in its presentation of Earl Derr Biggers' "The Gown of Destiny." Instead of showing us the long familiar idol of the battlefields, Mr. Biggers has used the stay-at-home person for his hero and sympathetically portrays the struggles of the physically weak man—the sensitive man who shudders at the sight of blood—but who also loves his country and longs to do his bit. Just how he accomplishes the desire of his life is shown through a "dream creation" of his—a dress. And in following this shimmering silken gown we see how eventually he has done great things for his country, though he didn't "go over the top."

Andre Leriche, a designer of note, refused for war duty by the officials of his country, decides to devote his life creating beautiful things. He designs a dress that an unhappy society woman later buys—and, through her beautiful appearance in the gown, wins back the affection of her husband. She in turn sends the dress to her niece, who is so beautiful in it that Neil proposed to her and realized through his love for her his duty to his country, and enlisted.

Later in the war Neil goes "over the top" and saves Andre's birthplace in France from destruction and rescues his father from the enemy.

In this way Andre, too, has helped France.

Alma Ruebens gave a sympathetic performance of the girl who inspired her lover with patriotism. Herrera Tejedde was excellent as Andre, who "stayed at home," and Allan Sears was a manly Neil. Minor parts were well taken by Lillian West, Pietro Buzzi and Frederick Vroom.

"The Gown of Destiny" should prove an excellent film for exhibitors who should advertise its novel use of the home hero.

H. D. R.

"BETTY TAKES A HAND"

Five-Part Comedy by Katherine Kavanagh, Featuring Olive Thomas. Produced by Triangle under the Direction of Jack Dillon.

The Players.—Olive Thomas, Frederick Vroom, Bliss Chevalier, Mary Warren, George Hernandez, Charles Gunn, Margaret Cullington, Graham Pette, Jane De Lisle and Anna Dodge.

POINTS OF INTEREST

The personality of the star. The picturization of a scenario that won second prize in a contest.

"Betty Takes a Hand" is from the scenario which won second prize in the contest waged in *The Ladies' World*. Just what merit the scenario possessed in its original form we cannot say, but in the Triangle product we can see little that is worthy of winning second place in any contest. There was little that was new, and the story did not supply enough action to help a familiar plot. Of course, here and there, there were touches of a fresh and imaginative mind—and they helped considerably towards relieving the tedium.

Young Betty decides that renting rooms will prove a lucrative employment and proceeds to "let" the handsome home of her absent aunt. The money gained from this venture, Betty sends to her father, who had been cheated out of his share of a fortune.

Betty's first boarder is Tom Bartlett, the son of a millionaire. Now Betty's cousin had set her cap for him and consequently when she and her mother returned from a yatching trip they were not only scandalized to see the "For Rent" sign on their home, but were grieved to learn of Betty's marriage to Tom. For Betty had reciprocated Tom's affections and also won over his dad. So Betty's father, too, comes into his share of good fortune through the wedding settlement presented Betty.

Olive Thomas was beautiful as Betty, but her acting was not up to the standard set in her former pictures. She should learn to act with more spontaneity and less obvious heed to the voice of the director. Charles Gunn was a likable Tom and smaller parts were capably handled by the entire company.

H. D. R.

DRAMATIC MOMENT IN "DIAMONDS AND PEARLS"
New World Film Starring Kitty Gordon

"SINS OF AMBITION"

Six-Part Drama Featuring Leah Baird. Produced by Ivan Under the Direction of Ivan Abramson and Released Dec. 19.

The Players.—Leah Baird, Wilfred Lucas, Barbara Castleton, James Morrison, Anders Randolph and Madaline Traverse.

POINTS OF INTEREST

A well-staged production. The acting of Wilfred Lucas, who had able support from the rest of the cast.

"Sins of Ambition," a six-part "message," on which Ivan Abramson performed a solo in that he wrote, scenarioized and directed it, attempts to teach us a whole group of lessons, not confining itself to the paramount issue. This, among other things, is why the preachment is diluted. We are shown that it is wrong to have anything to do with the ice trust, except to break it up, that in climbing the ladder of ambition we should be careful not to step on the feet of those we pass and hurt them, that we should not devote all of our time to our work and neglect our wives, and if we do they are liable to take to the stage in any way they see fit, especially being angled by a rich man.

Mr. Abramson displays in "Sins of Ambition" several things that he has shown in previous pictures, the principal one being that he is a far better director than he is either author or scenarioist. When he swings his pen the result is always a preachment, generally written in unsavory terms.

The main part of the story of "Sins of Ambition" has to do with a middle aged woman, who feels herself neglected by a husband who devotes all of his time to perfecting a universal language. She had been an actress in her youth and the ambition to be prominent comes back to her. A rich man supplies the ready cash for her starring vehicle and we see her sweeping her husband aside in her rush for fame. The tale progresses, with many side issues to be sure, to a point where the woman's daughter murders her mother's lover. She is brought up for trial, set free and then there is a happy family reunion when the mother realizes that ambition is not everything in the world.

Of course, Wilfred Lucas gives an excellent performance. He brings to the part a great deal that was not there and with the ability that he has always shown he scores most emphatically. Leah Baird is effective as the unconscientious wife, and Barbara Castleton, James Morrison, Anders Randolph and Madaline Traverse, who also need no introductions, give more than worthy performances.

"Sins of Ambition," while not exactly objectionable, will appeal only to a certain class of audiences. It will not build up the business of a theater in a community where the people are for the most part of refined sensibilities. F. T.

"THE FILM FAN"

One-Reel Comedy Written by James Montgomery Flagg. Produced by Town and Country Films, Inc., Under the Direction of Jack Eaton and Released by Perfection Pictures.

POINTS OF INTEREST

The humorous subtitles, written by the author. A very funny burlesque melodrama.

"The Film Fan," the first of the series of comedies made by Town and Country Films, Inc., and released by Perfections pictures, called "The Girls You Know," all of which are written by James Montgomery Flagg, the well known artist and author, is founded on a new idea in this form of picture entertainment. It presents first, as will the following releases, a type of girl familiar to everyone, as a model for a picture of the certain type that Mr. Flagg is painting in his own studio. To interest the model while he is doing the work he tells her the story of the adventures of the girl she represents—the screen-struck film fan. From then on the film picturises the absurd tale he is recounting, an uproariously funny burlesque.

In this instance the girl, after visiting motion picture theaters so consistently that she, like a miner, never sees daylight, becomes imbued with the idea that she is exactly fitted to become a screen star. Instead of being a luminary as she expected she never gets further down the path of fame than an extra woman. While she is waiting to appear in a scene she falls asleep and dreams that her hopes have been realized. The picture in which she is starring, played seriously as all good burlesques should be, satirizes a melodramatic serial, and it provides a hearty laugh every few feet, both from its over-drawn scenes and the brilliantly humorous subtitles. Then the girl wakes up, and is almost persuaded to represent an early Christian martyr, who is to be tossed to the lions, whereupon she beats a hasty retreat for her home, never to try camera work again. The picture then flashes back to Flagg's studio and we see the completed portrait of the screen fan.

The only player who is mentioned on the program is Elinor Masters, who plays the girl, but it was easy to recognize Jack Eaton, who directed the film, as the director in the burlesque. And also Charles Moyer, who is well known as one of the publicity staff of Paramount, in a small part that he made stand out prominently. F. T.

"WITHOUT HONOR"

Five-Part Drama by C. Gardner Sullivan, Featuring Margery Wilson. Produced by Triangle Under the Direction of E. Mason Hopper.

The Players.—Margery Wilson, Arthur Moon, Walt Whitman, Darrel Foss, Laura Sears, Anna Dodge, and Walter Edwards.

POINTS OF INTEREST

A story of a weakling, the product of intolerance. Margery Wilson as a mothering heroine. The good acting and direction.

Lack of sympathetic understanding, coupled with the narrow, prejudiced and intolerant viewpoint of a hypocritical, sanctimonious community form the framework of "Without Honor." The product of this unwholesome environment is Roy Hanford, a young weakling, who through judicious treatment might have become a man of honor. But because of the harsh policies of his father and wife, he becomes a man wholly weak and dishonorable.

Roy Hanford, driven from the house of his father by the narrow standards of both his wife and father, flees to the city. There he is befriended by Breese Ballard, who finds employment for him. He meets Jeannie, a lovable girl and after some months marries her, thus committing bigamy.

A year later he is happy with his wife and child, when he is discovered by his father, and, in order to save himself from the penitentiary, denies his marriage to Jeannie, and returns home. While drinking he meets with an accident and dies.

Jeannie, who also had suffered at the hands of the villagers, is then free to marry "Breese," who had always loved her.

Margery Wilson was an appealing Jeannie. Darrel Foss played the weakling, Roy, with understanding. H. D. R.

NEW ANGLES FOR THE EXHIBITOR

EXPOSITION COMMITTEE ADVANCES ARGUMENTS FOR BIG SHOWING

Grand Central Palace Display Offers Large Possibilities for Business Building Results

There are so many good reasons why the progressive producer of films and motion picture equipment will find it advantageous to exhibit at the Motion Picture Exposition in Grand Central Palace next February that it seems to be a point scarcely worth while arguing. Primarily those who exhibit will do so to increase their business and every concern at the Exposition can increase its business if that concern will make the right sort of attack. Let it be aggressive—convey the idea that it is alive and able to deliver the goods and bigger business will result.

A spokesman for the Exposition Committee said: Of course there are those who will attempt to tell you that exhibiting is not worth the effort—not worth the cost of floor space. They are the same ones who seem to think that cheap actors are as good as real artists—the same ones who will not engage a high priced star for fear it will not pay. They seem to lose sight of the fact that the big star has a following that is worth big money and likewise as regards the Exposition they seem to forget that it will have its following of the biggest exhibitors and distributors in the industry, hundreds of whom will travel across the country to attend the Exposition. Let the skeptical ones get it into their heads that in taking space they are not merely renting so much space as they might in a storage warehouse—so—they are securing space and also the privilege to display their goods to thousands of interested motion picture exhibitors who are in New York for a few days to look into what is new in profit-producing.

Motion picture distributors and exhibitors can learn something new every day of their lives if they keep their eyes and ears open. There are none of us so familiar with everything used in connection with motion pictures that we can walk through Grand Central Palace when the Exposition opens, and fail to find something new and advantageous to our business. The automobile and motor boat industries were built up principally through the exchange of ideas and signing of contracts for distribution at their annual expositions. Hundreds of thousands of the general public visited these expositions and became enthused over cars and boats. Last February the aeroplane manufacturers held an exposition in Grand Central Palace, and it was a very fortunate thing they did, too, for it resulted in many decided advances in the industry upon which we depend largely to win the war. The florists and horticulturists, the chemical industries, the electrical goods makers, the hotel men, all have their expositions and they pay the concerns who exhibit, as is evidenced by the fact that they exhibit year after year and that the expositions grow bigger each season.

Now the moving picture industry is wholly dependent upon the general public. The more movie "fans" we can create, the more business we do. Fifteen years ago there were thousands of women who would not ride in an automobile. They were afraid of them. Today these same women not only ride in, but they drive their own cars. Fifteen years ago, the percentage of cultured, educated people who visited motion picture shows was an almost negligible quantity. Today there are millions. Tomorrow will see millions more. After the war there will be a tremendous boom the like of which the industry has never known and the concerns who cash in then will be the ones who attain and maintain prestige in the meantime. The advantages of a representative exposition are manifold.

SPECIAL ADVERTISING

Chapin Picture Will Be Exploited in Selected List of Magazines

A special advertising campaign on Benjamin Chapin in "The Son of Democracy," has been launched by Paramount Pictures Corporation, which is to present Mr. Chapin's notable work in ten two-reel chapters, each a complete story. Paramount's drive upon "The Son of Democracy" is aimed at people who are not regular patrons of motion picture theaters.

The advertising campaign will reach this great class through specially selected publications and specially prepared copy. Among the twenty-two magazines are *The Literary Digest*, *The American Boy*, *The Youth's Companion*, *The American Club Woman*, *St. Nicholas* and the best of the magazines that reach school teachers and other educators.

This advertising will be backed by a direct-by-mail campaign to several hundred thousand club women, teachers, librarians, etc., appealing to them to get behind the exhibitor showing "The Son of Democracy," and prove to him that the public does want good pictures, and will make them great box office successes.

ON ANOTHER TRIP

General Manager Arthur S. Kane, of the Select Pictures organization, left town last week on a trip to Cleveland, Detroit, and Buffalo, which points he was unable to visit during his recent tour of branches in the Middle West, owing to pressure of business in the home office which resulted in his returning earlier than he had expected.

Cleveland was Mr. Kane's first objective, where he was received by Sam E. Morris, who is Select's Cleveland branch manager, and who also has supervision over the Cincinnati and Detroit exchanges. After a day's stay in Cleveland, Mr. Kane, accompanied by Mr. Morris, moved on to Detroit, where they were in conference with W. D. Ward, manager of the Select exchange in that city.

SID GRAUMAN,
Los Angeles House Manager

Among the younger successful amusement managers of the Pacific Coast, Sid Grauman stands out as a shining example. Schooled by his father, D. J. Grauman, a veteran in the vaudeville world, the young man directed the destinies of the Empress Theater, a prominent vaudeville house in San Francisco, from Dec. 4, 1910, to April of the present year, when it was converted into the Strand, under which name it has taken a leading place among the motion picture palaces of the metropolis by the Golden Gate. Manager Grauman is now devoting his energies to the completion of a million dollar playhouse in Los Angeles, to be known as Grauman's Theater, and which will be opened about the first of the year. Situated at Third and Broadway streets on a lot 106 by 175 feet, it will seat over 2,800 people and will be one of the finest theaters devoted to the screen in America. Forty statues, depicting events in the history of California, will be placed in the wonderful façade and all of the frescoing in the house will be done according to the old Italian methods, the coloring going into the plaster itself. The entrance will be three stories high and the front of the building will have a height of ten stories. The night illumination, made through arrangements with the Edison Electric Company of Los Angeles, will be brilliant in the extreme. In every respect the new theater promises to be one of the first on the coast.

SERIAL SETS RECORD

"The Fatal Ring," the Pearl White serial, released by Pathe in mid-Summer, is said to have set an unusual record for serials. It packed the theaters on the hottest nights of one of the hottest Summers America has known, and it also packed the theaters in the zero weather of early December. The Muse-U's Theater of Dayton, Ohio, ran the "Fatal Ring" and D. H. Thompson, the manager of this theater, writes as follows: "Please be advised that I finished 'The Fatal Ring' last night, and I must say it is the best serial I ever had in my theater. Pearl White is at her best in this story."

THEATER IN KINGSTON

In line with his policy of expansion, Frank A. Keeney, who operates a string of theaters in Brooklyn, Newark and elsewhere, has had plans drawn by William Lehman, architect of Keeney's Brooklyn Theater and Keeney's Newark Theater, for a 1,500 capacity house in Kingston, N. Y., to be devoted to feature photoplays. The new theater will cost about $100,000 and will be located on a central site recently purchased by Mr. Keeney. Ground will be broken in the early spring.

"OVER THERE" MUSIC FREE

Following up permission to use his stirring war song, "Over There," as the musical theme for the Select Pictures Corporation's war drama, "Over There," George M. Cohan has further evidenced his generosity by granting the use of the music free of tax to any theater presenting the picture on its program.

MEETING OF EXHIBITORS

At a special meeting of the Motion Picture Exhibitors' League, Manhattan Local No. 1, held December 19, a motion was passed and carried to the effect that a special meeting be called for Thursday, December 27, at 11 A.M., for the purpose of electing officers for the ensuing year. All exhibitors of Greater New York are invited to attend.

ADVERTISING HINTS FOR "THAIS"

Goldwyn Corporation Suggests Publicity Campaign to Exhibitors —Newspapers, Circularization and Lobby Materials

To the vast amount of publicity secured by Goldwyn Pictures for Mary Garden's first photoplay, "Thais," prior to its release the Goldwyn Corporation is adding the force of a continued national campaign of intensive advertising. While this effort to acquaint persons of all classes and conditions with the fact that an artist of international reputation is to be seen on the screen for the first time in her career, some of it will be lost unless each exhibitor of "Thais" diverts the awakened attention to his theater. Therefore, Goldwyn offers the following suggestions of advertising and showmanship to local exhibitors as a means of getting full benefit from national publicity converted into sales.

The Star—The publicity value of Miss Garden's name is intensified many times by the fact that this is her first screen appearance. There will be other Goldwyn Pictures starring Mary Garden; and, in line with the Goldwyn policy of making each picture better than the last, they will doubtless have an equal number of sales points, but none of them will have the distinction of being her first effort as a cinematographic artist.

The Play—The story of "Thais," the Goldwyn picture in which Mary Garden makes her screen debut, is taken from the most sensational novel of the nineteenth century. When Anatole France, one of the greatest living French authors, first produced this book it took the whole world by storm. It has gone through many editions and is still selling in an enormous number of copies. Goldwyn made certain of the popularity of "Thais" as a vehicle for Miss Garden in advance by conducting a voting contest throughout the country. Through the medium of the great American newspapers, motion picture theater-goers of the nation were invited to state what they would like the famous diva to appear in on the screen.

For Newspapers—The advice is not to misrepresent anything, because misrepresentation is the worst kind of advertising folly and ultimately never pays. It is rather to create a legitimate public interest in "Thais" and its famous star that will be worth remarking in news columns. An eight-page press sheet containing publicity stories of many different kinds about Mary Garden in "Thais" may be secured at the Goldwyn branches. For direct newspaper advertising the exhibitor may secure at the nearest Goldwyn exchange an unusually varied set of advertising cuts, ranging in size from fifty lines double to a half page. For pictorial publicity there are star portraits and 8 x 10 still of scenes from the play, and a set of five half-tone cuts, three single and two double column. There are also single and double column star portrait mats.

CONDITIONS IN CANADA CALLED CRITICAL

J. R. Muir, Owner of Theaters in British Columbia, Agrees with Argument Offered by Samuel Goldfish

The serious state of affairs in the motion picture industry, as outlined by Samuel Goldfish recently in an interview, finds ample confirmation in a statement on conditions in western Canada made by J. R. Muir, owner and manager of a chain of theaters in British Columbia, including the Dominion of Vancouver, the Dominion Theater of Victoria, the Dominion of Nanaimo and many other houses in those and neighboring cities.

"The film business is in a critical condition, from the exhibitor's quite as much as from the manufacturer's point of view. Of course, we have the Canadian war tax to face out there, as well as a local levy, and the new Victory Loan. I feel that the last-named, while it is the largest begetter of economy among theater patrons, is also purely transitory. In a short time the pocketbooks will be adjusted to the new outlay and people's normal and constant craving for amusement will rule.

"But I know, as Mr. Goldfish contends, that exhibitors everywhere in Canada as in the United States are suffering from the upward tendency in rentals, due to lack of organization among the producers and to reckless bidding for stars. It is the exhibitor and his patrons who have made these players famous, and when they hold out for large sums of money which prevent producers from making legitimate profits off any but excessive rentals, they are biting the hand that has fed them.

"The producers who have 'come back' by placing such stars in 'specials' are doing almost as much to ruin the legitimate picture business. It gave me immense satisfaction to learn that Goldwyn would release Mary Garden in 'Thais' at the regular rental price to its exhibitors, because I knew it was honest business, good business and far-sighted business, not only for me and for other exhibitors, but for the whole film industry as well.

"As to public taste in war time—and Canada has had a longer seige than the United States—it is most decidedly away from the heavy and the morbid. The people still relish pathos of the finest sort, but it must be pathos relieved by comedy touches."

"CARMEN" AT STRAND

Manager Edel Promises a Novelty After the Holidays

The Strand Theater will introduce a novelty after the holidays, and Manager Edel is busily engaged selecting material and singers for the rather pretentious addition, which will consist of a weekly presentation of condensed versions of grand opera. The first opera to be presented is "Carmen." Not only has Mr. Edel engaged a cast of high-class opera stars to sing the various roles, but special sets of scenery are being painted for the various operatic productions. The cast for "Carmen" includes Anita Tegelli, who will sing the title-role; Rosa Lind as Michaela, Carlo Mari as Don Jose, and Augusta Bouilles as Escamillo.

OPEN MARKET STATE RIGHTS

BUILDS BIG DISTRIBUTING COMPANY IN THREE MONTHS

Frank G. Hall Scores Notable Success with U. S. Exhibitors' Booking Corporation

Having come into existence only three months ago and in that period expanded into a distributing organization covering the world, with three special attractions already on the market and others in course of preparation, the success of the U. S. Exhibitors' Booking Corporation is a tribute to the energy and business acumen of Frank G. Hall, its organizer.

FRANK HALL,
U. S. Exhibitors' Booking Corp.

In record time he completed his sales force to cover the domestic field with special representatives stationed in independent exchanges in every large city in the United States, after which he contracted with the firm of Robertson Cole, of New York and London, one of the largest importing concerns in the world, to distribute the U. S. output in the foreign territory.

To-day the U. S. is in direct communication with exhibitors all over the globe and has set such a high standard in its first group of pictures, embracing "The Zeppelin's Last Raid," "Those Who Pay," and "The Belgian," that it has established itself in the front rank of the independent distributing concerns.

Mr. Hall's success as a state rights operator in New Jersey impelled him to expand his efforts to the world market. A year ago he organized the Civilization Film Corporation in the commonwealth across the Hudson, through which he marketed such productions as "Civilization," "Joan the Woman," "Enlighten Thy Daughter," "The Garden of Allah," "Beware of Strangers," "On Trial," "The Bar Sinister" and others.

The growing demand among exhibitors of his state for special productions to show at intervals in their theaters for the purpose of stimulating business, impressed Mr. Hall with the need for a concern that specialized in such productions in the world market. The outcome was the formation of the U. S. Exhibitors' Booking Corporation, founded for the purpose of renting to the exhibitor direct big attractions possessing exceptional advertising qualities. At present it is the intention of Mr. Hall and his associates in the booking corporation to distribute about twelve such productions a year.

"The demand for productions above the accepted program standard of merit was brought home to me," declared Mr. Hall, "at my own theater, the U. S. of Hoboken, N. J. I make it a point every few weeks to show a big production to give relief from the monotony of program material. I have found the scheme a splendid business stimulant, especially because I have made it a point to select only such subjects as lend themselves to intensive exploitation.

"The new year will see a further expansion of the U. S. organization," he added. "We have an option on four new attractions now in course of making and featuring players who possess genuine box-office value. These will probably be announced for release in about two months, and meantime we intend to devote ourselves to an intensive drive behind our first three pictures."

SALES ARE RAPID

W. H. Production Co. Disposes of Rights to Pictures

W. H. Productions Company is making an enviable record in the consummation of quick sales. During the past week the following sales have been made:

Tom Moore, Washington, the rights to the second and third Hart super-features, "The Bandit and the Preacher" and "The Hell Hound of Alaska," for the territory consisting of Delaware, Maryland, District of Columbia and Virginia.

A. Dresner, Exhibitors Film Exchange of Washington, the right to Wm. S. Hart in "The Bargain" for Maryland, Delaware, District of Columbia and Virginia.

Masterpiece Film Attractions, Cleveland, the rights to "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska" for the state of Ohio.

Keystone Distributing Corporation of Philadelphia, the rights to "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska" for Eastern Pennsylvania.

T. E. Larsen, Oklahoma City, the rights to "The Bargain" for Texas, Oklahoma and Arkansas.

MORE WALKER PICTURES

Novels by Well-Known Authors Are Being Considered

Lillian Walker, star of David Graham Phillips' story, "The Grain of Dust," now being sold on the state rights basis, has just signed a contract, by arrangement with Lester Park, with Carl E. Carlton, president of the Crest pictures, to make four more productions. Miss Walker will begin work just as soon as the first of the four scenarios is determined upon. Several novels by well-known authors, are now under consideration. Miss Walker's present starring vehicle, "The Grain of Dust," is directed by Harry Revier.

"The Grain of Dust" is a typically American story, which proved one of the best selling novels, of the many successes Mr. Phillips has written. It is said that there were thirteen different offers for the picture rights of this novel.

WITHOUT SUBTITLES

The King-Bee Films Corporation announces that its first picture made in California, entitled "The Slave," is so easy to follow that sub-titles might hurt the action, and it will be released without any inserts whatsoever. "The Slave," it is stated, needs no explanations to make the story clear.

SPECIAL FEATURES ARE ON PROGRAM

Sawyer and Lubin Promise Extension of Activities During Coming Year

Arthur H. Sawyer and Herbert Lubin, moving picture spirits of General Enterprises Inc., who have recently completed a most successful sales campaign in the interests of "The Warrior," announced last week that their plans for a new year embraced continued activity in the field of state rights, together with a widening of their present arrangements to embrace the production of special features during the year 1918. Herbert Lubin, who successfully negotiated the contract between Olga Petrova and Superpictures, Inc., has consummated arrangements whereby William Christy Cabanne, author and producer of "The Slacker" and "Draft 258," will head Cabanne Superpictures, Inc., in the production plans of which Mr. Lubin will play a prominent part. The formation of this new organization is now in course of process and work of the first production will start early in January of the new year.

The next big film spectacle to be exploited by General Enterprises, Inc., as a successor to "The Warrior" will be seven reels in length and will offer as a star one of the leading female screen players at present high in public favor. The theme of the story, which is said to be particularly timely, bearing the stamp of a famous feature producer, is intended to fulfill an insistent demand among state right buyers for a picture of this nature.

In addition to the plans outlined above, the McClure production, "Mother," is at present being successfully exploited by Messrs. Sawyer and Lubin and they have recently acquired the rights to "The Liar," a six-part society melodrama, starring the former Universal favorite, Jane Gail, and directed by William Haddock.

CLIFFORD COMPANY OFFERS "THE SNAIL"

Chinese-American Story Included in Shorty Hamilton Series

In accordance with a statement recently made in the trade papers relative to the "Shorty Hamilton Comedies," consisting of twelve five-reel comedy dramas per year, the W. H. Clifford Photoplay Company now announces another release, entitled "The Snail," a Chinese-American story. This title, however, does not suggest in any way the activities of "Shorty" in the telling of the story. From its very beginning and continuing through the entire unfolding of the tale there is a rapid fire of action and mirth-provoking incidents with the star in the lead.

Favored with a seemingly inexhaustible fund of real humor, it is assured there is a refreshing absence of slap-stick methods or over-acting. The story is told with a full recognition of its dramatic value and interpreted by a company of recognized screen favorites. The W. H. Clifford Photoplay Company operates in its own studios and laboratory and with every modern facility for turning out the highest type of product. With a guaranteed release on the first of each month, a franchise covering the entire series is of great value to the exhibitors, inasmuch as it permits the announcing of a definite program.

The marketing of the "Shorty Hamilton" series is being negotiated in the Ernest Shipman offices, 17 West 44th Street, New York City, both for the domestic and foreign rights.

NEW WAR PICTURES

Second Series of Official Italian War Films Nearly Ready

Work was commenced last week on cutting, assembling and titling the second series of official Italian war films which have just reached the United States and which are being handled for the Italian Government by the Fort Pitt Theater Company of Pittsburgh, of which William Moore Patch is president and managing director. Mr. Patch is personally supervising every phase of this work, which will take about two months. He plans to give the second series of films an even more elaborate exhibition than that lavished upon the first series, known as "The Italian Battlefront."

TWO SALES MADE

Harry Raver Disposing of Rights to "The Public Defender"

Indications of a rapid disposal of the United States and Canadian territory for Harry Raver's "Public Defender," starring Frank Keenan, Alma Hanlon and Robert Edeson, are signalized by the sale of New England to Hiram Abrams, whose exchange, the Boston Photoplay Company, gets the drama through a contract just closed by Renowned Pictures Inc.

It is also reported that Walter E. Greene has secured the distribution franchise for Greater New York and the entire state, at a figure said to be in excess of any feature sold in the territory in six months. Modern Feature Photo Plays, Inc., Greene's New York exchange, of which Charles Streimer is manager, will start at once the classification of bookings with a view to releasing "The Public Defender" by January 1, if possible.

"THE CLOVEN TONGUE"

Pathe's New Russian Art Film Depicts the Russia of Tradition

It is said that the Russia one finds in the works of Tolstoi, Dostoievsky, Pushkin and Andrieff, and not the Russia of which one reads in the newspapers of the day, is the Russia to be seen in "The Cloven Tongue," a Russian Art Film to be released by Pathe Jan. 13 as a special. Moreover, it is stated that if it had nothing else to recommend it, "The Cloven Tongue" would be of interest to everyone as a picture of country life in the "land of snows." There is something about the feature that impresses the observer with a sense of sincerity. One feels that he is seeing the everyday life of that great country—that the people of the film are real persons, not the people of a writer's imagination. For this convincing sincerity credit must be given to the cast, made up of some of the best actors of the Moscow Theater. Prominent among them is Natalia Lesienko, who is a past mistress in "vampire" roles. Another worthy of more than passing mention is Sophie Karabanova, who is the ingenue.

EXISTENCE OF STAR SYSTEM THREATENED

George Backer Says Public Is Wearied of Mediocrity in Picture Acting—Extravagant Salaries Crippling Organizations

If far-sighted opinion is accurate, motion picture stars are approaching days when their luster may be dimmed. For several years, now, each successive season has witnessed larger salary demands by men and women of the screen who are regarded as box-office assets. But as increase has followed increase, these salaries have at length crept up to a figure which producers, distributors and exhibitors declare cannot be continued with financial safety.

George Backer, president of Foursquare Pictures, admits that the star system has faults that threaten its existence.

"The trouble," said Mr. Backer, "has originated through the greediness of players who failed to estimate their popularity at its accurate value. They have, at the outset, misinterpreted the meaning of the word 'star.' Instead, as they believe, of representing ability as well as drawing-power with the public, it has been held by them to stand for drawing-power alone—a quality most of them have grossly exaggerated.

"Now if we scrutinize the subject impartially, we will discover that there are two classes of so-called stars: those in fact, and those in name only. The former must be artists; the latter, without exception, are impostors.

"The time is near when the public will not designate as 'star' any actor or actress who is not finished in histrionic art. Because motion pictures are comparatively new with the people of this country, they have come to regard the player frequently seen as an old acquaintance. In the absence of a large number of truly capable players, these actors and actresses of mediocre abilities have gone on appearing in picture after picture, until they acquired a certain vogue which they—and producers, distributors and exhibitors also—mistook for stardom.

"Within the past year a change has been gradually taking place. The public has grown weary of seeing favorites for the reason that their lack of genuine dramatic capacity has at last been discovered. Offered in roles for which they obviously were unsuited, and often in photoplays that were not strong in story and production, these 'stars' have shot downward with a vengeance. Naturally, the public has wearied of seeing them.

"During this same period of time, the producers who have suffered insistent demands for still more outrageous salaries have made a discovery. This has been that even the admitted half dozen stars who possess a box-office value (and, with it, some acting capacity) are receiving salaries that financially cripple the organization paying them.

"It needs no prophet to predict that the days of extravagance in salary are numbered. Even the producers who foolishly bid against each other for the services of a reputed star see the handwriting on the wall.

"The situation will soon be readjusted upon an equitable basis. For the star, to appear as such, must have in addition to an absolutely determined box-office value, exceptional dramatic qualifications and be presented in a suitable role in a strong production, surrounded by relatively efficient players in all other characters."

A personal tribute of which any man could justly feel proud in the shape of an engraved testimonial bearing the names of all his employes associated with him in the management of the Consolidated Film and Supply Company of the South, has been sent to William Oldknow, vice-president and treasurer of the U. S. Exhibitors' Booking Corporation. Mr. Oldknow, who was one of the first film men to engage in business below the Mason-Dixon line, recently resigned as directing head of the Consolidated.

STANDING ROOM ONLY
WITH 1,600 SEATS AT
10¢, 15¢, 20¢ AND 25¢

The Grand Opera House in New York is doing it with

The HIDDEN HAND
..... The FOUR STAR SERIAL .....
with
DORIS KENYON

SHELDON LEWIS. ARLINE PRETTY,
AND MAHLON HAMILTON

PATHE EXCHANGE, Inc., New York, December 7, 1917
1600 Broadway, N. Y. City.

Gentlemen:—With regard to your new serial "THE HIDDEN HAND".

I want to give my fellow exhibitors a little "dope" on the serial. This is the first Pathe Serial I have used in the above theatre in three years. After being induced by the salesman to screen this serial, I gave him a three days' booking on it. The results were so surprising that I will hereafter use every Pathe Serial which looks anything like a drawing card such as "THE HIDDEN HAND".

I have one thousand one sheets, one thousand half sheets and one thousand three sheets posted from 34th Street to the Battery advertising this serial. It is playing to standing room with my 1600 seats at 10c., 15c., 20c. and 25c.

Hoping you will release another serial real soon, for which I will hold dates open, beg to remain,

Yours very truly, JAMES F. THOM, Mgr.,
GRAND OPERA HOUSE. 23rd St. and 8th Ave.,
New York City

YOU CAN PLAY TO CAPACITY TOO
IF YOU BOOK "The HIDDEN HAND"
ADAPTED FROM THE STORY BY ARTHUR B. REEVE

GRIFFITH OCCUPIES STUDIO FOR COMPLETION OF FILM

Metro Directors Arrive on the Coast—Notes from the Los Angeles Film Colony

By M. E. M. GIBSONE
(Mabel Condon Exchange)

LOS ANGELES (*Special*).—D. W. Griffith last week took possession of the studios at Sunset and Hollywood boulevards, where formerly he produced "The Birth of a Nation" and "Intolerance," and where now he will complete his war superfeature. This studio has been occupied by the Triangle Company, whose comedy companies have now moved to their Culver City studios, where recently additional stages and buildings have been completed.

Chester Withey will shortly commence producing under the Griffith banner and it is expected other companies will be added. The sets used in the making of "Intolerance" are fast being torn down, so that the lot opposite the new D. W. Griffith studios may be used for sets for the new war drama.

With her company filming scenes for her forthcoming production in San Francisco, Mary Pickford recently led the parade of the recruiting celebration with the Marine band. The parade covered a distance of one and a half miles but Mary walked all the way amid the cheering crowds.

Frank Richter and Charles Brabbin are the two directors to arrive from New York for the Metro Company to alternate in the direction of Edith Storey and Viola Dana. Tod Browning produced the first two films featuring Miss Storey at the Hollywood studios, while John Collins has been directing Miss Dana. Under the new regime the directors will alternate in direction, utilising the time between actual productions for preparation of forthcoming stories.

J. A. Berst, vice-president and general manager of Pathe, arrived in Los Angeles Dec. 21.

On Way to New York

D. A. Rolfe is traveling New Yorkwise accompanied by the first two films made by Metro at the Hollywood studios, "The Legion of Death" featuring Edith Storey and the first of the Viola Dana features. Mr. Rolfe will be present at the first run of these pictures for his Eastern office, and will return to Hollywood for Chrismas.

H. O. Davis left Los Angeles Dec. 14 for the Eastern office of Triangle Company. While in New York Mr. Davis will obtain the screen rights to several well known books and plays.

Anita King is seriously ill at the Good Samaritan Hospital, Los Angeles. It will be a matter of weeks before Miss King is able to return to the Balboa studios, where she has been making a series of Western five-reel pictures for the Mutual program.

Anna Luther, star of the Authors Photoplay Company's feature picture, "Who's to Blame?" returned from New York in time to see the first run of the film, and will remain in Hollywood.

Howard Mitchell is to direct Sophye Barnard in a seven-reel production at the Balboa studios. Miss Barnard came to Long Beach to be with her husband, Lou Anger, who is managing Roscoe Arbuckle, and was persuaded to make a film, work on which will begin shortly.

Frank Howard Clark, author of many screen serials and feature plays is with the Universal scenario department, where he will be assigned to a company, for which to provide original stories.

Dustin Farnum is to have his own company. Harry Sherman, who will be Mr. Farnum's manager in the new enterprise, is in New York negotiating for the rights to several plays and books for production for the screen.

A. H. Woods has returned to New York, leaving in his wake a broad trail of rumor that he will return very soon to Hollywood, where, at the Paralta studios, he will film many of his stage successes.

The Mary Miles Minter production, "Mademoiselle Tiptoe," is completed, under the direction of Henry King. Miss Minter literally dances her way through the piece, which offers a somewhat different setting than any of her recent photoplays.

Dave Howard is a Santa Barbara man, whom Lloyd Ingraham has "discovered" to be a clever juvenile actor. His first appearance is with Margarita Fischer in "Molly Go Get 'Em," and he will also play the juvenile lead in "High Heels," the Fischer vehicle now under production.

Scores Another Victory

Big Bill Russell has scored another victory as a promoter of wrestling matches—this time the victory amounts to $1,100, to be given the "Grizzlies," the California artillery regiment, for a Christmas fund.

Douglas Fairbanks's plans for his rodeo, Jan. 12, are materializing into what promises to be the biggest and most famous rodeo staged in California for a long time. Art Accord, Johnny Judd, the Universal cowboys and others will assist in the show, and it is probable the band of the California Coast Artillery will play the riders on the victory and large receipts for the Red Cross.

Dorothy Phillips is filming "Her Fling" under the direction of Ida May Parks. William Stowell plays opposite Miss Phillips with Claire du Brey and Frankie Lea, the delightful little boy actor, in the cast. The story is by Katherine Leiser Robbins.

Juanita Hansen has been chosen by Universal Company to play leading roles opposite Franklyn Farnum, their first film together being "Breeze Bolton Blows In." The story was prepared for the screen by Charles Kenyon from the tale by Joseph F. Poland.

Mae Murray and company have been photographing interior scenes in the Majestic Theater, Los Angeles, for "The Eternal Question." Miss Murray dropped sixty feet from a broken swing down into the empty house, which really wasn't empty, for a double exposure film will show the audience as it had been but half an hour before Miss Murray made the fall.

J. Gordon Russell is in a Los Angeles hospital suffering from a broken foot, the result of a fight scene in Universal's film "The Girl Who Dared."

Louise Lovely is filming her last production before the expiration of her present contract with the Universal Company under the direction of Edgar Jones. "The Quest of Joan" is the title, and Philo McCullough plays opposite Miss Lovely. James Oliver Curwood wrote the story.

William Duncan, director and star with Carol Holloway in the Vitagraph serial "Vengeance—and the Woman," with his company will spend a week at Santa Cruz Islands. As the company will live in tents and camp out in the real sense of the word all are hoping that one of the proverbial surprises of California weather in the form of a warm spell will be their luck during these days. These islands are uninhabited, and have provided many wonderfully picturesque scenes for this serial.

Arousing Enthusiasm

Carlyle Robinson, publicity director for the Charlie Chaplin Company, has received a long letter from Kenneth O'Hara, who is stationed at Kellyfield Camp, South Antone, Texas, with the 84th Aero Squadron. Kenneth O'Hara was well known as a publicity writer before joining the colors, and even now is doubly serving his country by aviating and also writing stories to inspire enthusiasm for this branch of the service. "Hatching American Eaglets" and "Daring Hearts and Dizzy Heights" are two of the stories O'Hara has written, and in the titles one can trace the influence of motion picture parlance as applied to "keystones" of the air.

Julian Johnson saw fit to break into a whole page of print in the Los Angeles *Sunday Times* of Dec. 16, in defense of so-called "slammers of the movies." Mr. Johnson, who is scenario editor for Triangle, states several very "slammy" things about writers of villains, but is very kind to the motion picture of the most recent to-day.

"Bunker Bean" is completed at the Morosco studios by William D. Taylor, featuring Jack Pickford and Louise Huff. Jack Pickford's next vehicle is to be the stage play, "Mile-a-Minute-Kendall," which under screen adaptation offers a particularly exciting story.

Names to be conjured with are Gustav von Seyffertitz and Camille Ankewich, two players appearing in Lasky-Paramount productions. Miss Ankewich has, however, agreed to change her name to Manon—not by marriage—for the convenience of directors and others.

L. V. Jefferson is the author of the second story of the five-reel series being produced under the direction of Henry Otto at the Balboa studios. Miss Clifford, the star of the films under production, is in San Francisco enjoying a short rest between pictures.

MUTUAL KEEPS HIGH STANDARD

Schedule for New Year Has Edna Goodrich and Ann Murdock

Studios producing features for the Mutual Film Corporation have completed releases for the first two months of the new year and a schedule for Jan., 1918 has been announced. Completed productions include pictures from East and West Coast studios starring William Russell, Mary Miles Minter, Margarita Fischer, Edna Goodrich, Olive Tell, Ann Murdock and Anita King. The schedule for January includes:

Dec. 31: Edna Goodrich in "Her Second Husband," a five-reel satire built on the extraordinary adventure of a young husband and wife who rush into divorce when "easy money" jars domestic tranquillity and find love again in a strange fashion.

Jan. 7: Margarita Fischer in "Molly Go Get 'Em," a five-reel comedy drama of the experience of an attractive and irresponsible young woman who chafes under parental efforts to keep her charms subdued until a rapidly aging sister manages to marry.

Jan. 14: Ann Murdock in "The Impostor," a picturization of the Charles Frohman play which casts Miss Murdock in the role of a self-supporting, unsophisticated miss, whose trust in a well-meaning married man leads to complications, defiance of convention and stops just short of a scandal.

Jan. 21: Mary Miles Minter in "Mlle Tiptoe," wherein Miss Minter is cast as a charmingly enthusiastic reformer of things as they are, political and economic, and relates her adventures in trying to make the world better and easier.

Jan. 28: William Russell in "In Bad," an adventure drama which reveals Mr. Russell's unusual abilities as an actor and an athlete to even greater advantage than they have heretofore been shown.

Other productions completed at the Mutual studios include "The Girl and the Judge," starring Olive Tell, star in "The Unforeseen" and "Her Sister," both Frohman plays. "The Girl and the Judge" was written by Clyde Fitch. Miss Murdock has finished "My Wife," scheduled for February release and "The Richest Girl." William Russell is at work now on "Polo Jack." Miss Minter's forthcoming release is well under way although it has not been given a title.

Studio managers and directors of production, at work on pictures for Mutual release, are under strict orders to spare neither energy nor money in maintaining the standard of production which has been established in recent Mutual releases.

SAYS "NAULAHKA" IS HIS FINEST PICTURE

Fitzmaurice Doubles Number of Sets Originally Planned for Film

George Fitzmaurice, who directed Pathe's production of Rudyard Kipling's "The Naulahka," on which over $100,000 has been spent, says it is the most interesting picture he has ever staged. The original scenario called for some 400 scenes but Director Fitzmaurice increased this to 800 scenes. The additional scenes, doubling the number originally laid out, were added as a result of the inspiration that Mr. Fitzmaurice says came to him as the work progressed.

In discussing the production of "The Naulahka" which has been announced as one of the three great Pathe productions that will be released during the coming year, Mr. Fitzmaurice said: "I think the work of Antonio Moreno in this production outrivals even the great work he has done in his previous pictures and that Doraldina who is co-starred with Mr. Moreno will be a revelation to the picture fan. Mr. Moreno is admirable in the part of the wide-awake American and Doraldina is the essence of seductiveness in an oriental atmosphere.

"In making 'The Naulahka' we worked in practically every state in the East and for different locations, scenes were shot in New York City, Pittsburgh, Boston and Philadelphia. In one set where the players are seen on a country road they make their entrance against a view photographed in Connecticut and exit off a scene in a view made near Pittsburgh, Pa. This was necessary in order to get a high degree of realistic atmosphere.

"All of the big sets used in the production were designed with the idea of getting an impressionistic effect and many architectural landmarks of India, with which I am personally acquainted, were duplicated."

CONNECTED WITH PATHE

Charles Giegerich, who has had long experience in the motion picture industry and is principally known as a sales and publicity promoter, is now connected with Pathe's publicity department. Mr. Giegerich organized the publicity department and designed the trade mark of the Vitagraph V.L.S.E. and as publicity director of that company originated and edited its unique house organ and wrote the initial sales letters on the features released by the four contributing producing companies.

For the Pathe Company, Mr. Giegerich will devote attention to publicizing Big-Star-Big-Story features and several of the special de luxe productions that Pathe will present during the coming year, beginning with Rudyard Kipling's "The Naulahka."

VARIETY IN PICTURES

Letter from Mutual Exhibitor Expresses Need of Diversity

The advantages of a service which carries a wide variety of pictures is pointed out by F. E. Hughart, owner and manager of the Eagle Theater at Grand Junction, Ia., one of the most progressive of small city exhibitors in Iowa. Public taste may run to comedy dramas or to sex pictures or to melodrama, and the fickle public does display amazing changes in its demands.

According to Mr. Hughart, the most valuable service to the exhibitor is one which furnishes variety enough to keep his audiences entertained for the patrons of motion picture theaters soon tire of a steady diet of westerns, comedies or any particular variety of productions. Mr. Hughart has written his opinions to the Mutual Film Corporation in the following letter:

"Please accept my thanks for the good judgment shown in sending me pictures that vary—that are different in character and plot."

Goldwyn Pictures

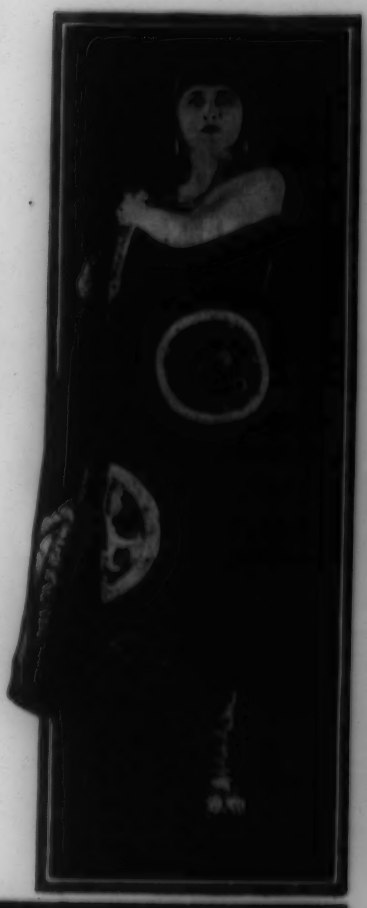
MARY GARDEN
IN
THAIS
by Anatole France

GOLDWYN has the unusual honor of introducing for the first time to the millions of devotees of the photo-drama this exceptional dramatic artist in a production from a story by one of the foremost figures in the literature of the world. In "Thais" Mary Garden is the thrilling, electric, vital personality of flesh and blood—the daring, sensational, unusual woman who constantly challenges the attention of the world.

A Prediction:

MARY GARDEN is receiving more publicity, more attention from the critics, more attention from all classes of the public, than any star who has ever been presented in your theatre.

"THAIS" is the one production of recent years that is so certain in its box-office appeal as to justify you in playing it for double the time you give any other picture.



GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, President — EDGAR SELWYN, Vice President — MARGARET MAYO, Editorial Director
16 East 42d Street — New York City

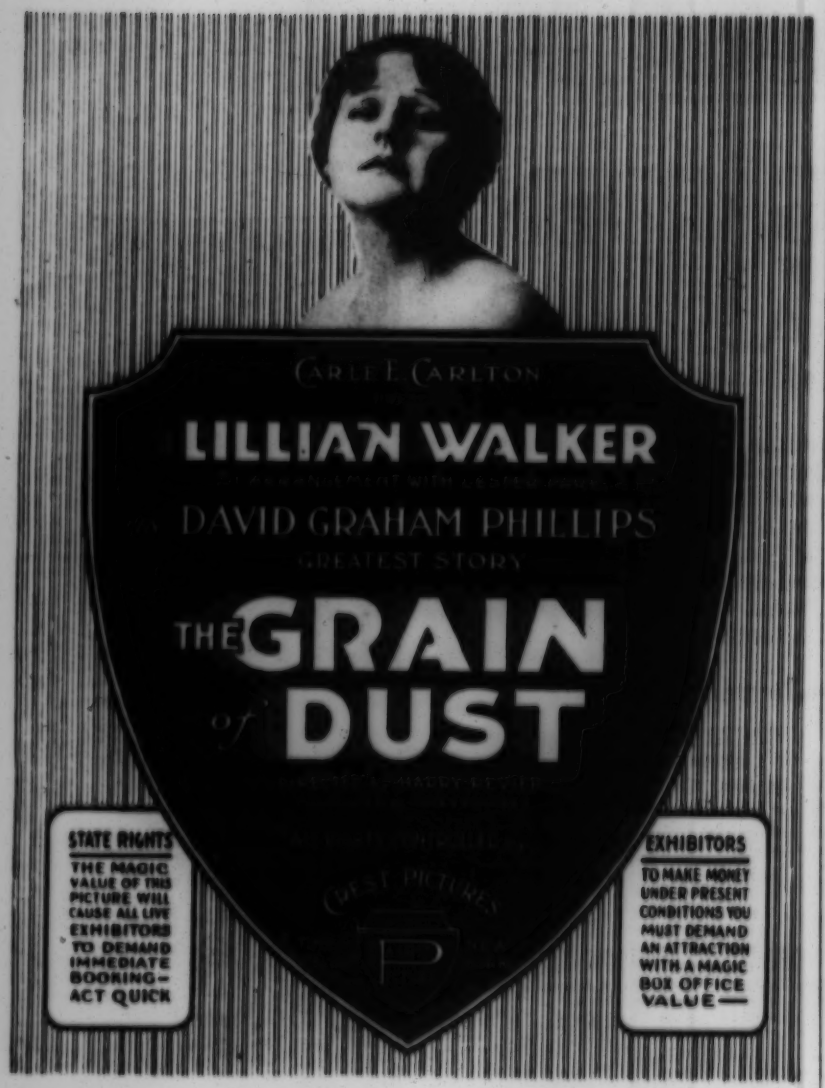
WORLD PICTURES BRADY MADE

WILLIAM A. BRADY,
Director-General.

WORLD-PICTURES
present

KITTY GORDON
in
"Diamonds and Pearls"

Directed by George Archainbaud


CARLE E. CARLTON
LILLIAN WALKER
DAVID GRAHAM PHILLIPS
GREATEST STORY
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TEN MILLION people have read this story in The Saturday Evening Post.

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GAIL KANE

American Film Co. Santa Barbara, Cal.

VITAGRAPH SERIAL A BIG SUCCESS

"Vengeance—and the Woman" Shows Greater Booking Records Than "The Fighting Trail"

With an advance advertising campaign, nationwide in extent, to introduce it to the public, "Vengeance—and the Woman," the latest Vitagraph serial, was released to exhibitors on Dec. 24. According to a statement by Walter W. Irwin, general manager of the Vitagraph distributing organization, this serial, which follows immediately upon the conclusion of the fifteenth episode of "The Fighting Trail," has exceeded even the records made by its predecessors.

"In 'Vengeance—and the Woman,' Vitagraph has turned out a powerful serial box-office attraction, better even than 'The Fighting Trail,'" said Mr. Irwin. "Bookings on 'The Fighting Trail' prior to the release date—Sept. 10—were phenomenal. Now, with the serial only fifteen weeks old, it has to its credit more than 5,200 contracts.

"For 'Vengeance—and the Woman' to date we have recorded between 30 and 35 per cent more contracts than were turned in prior to release date on 'The Fighting Trail,' while the total value of the bookings on 'Vengeance—and the Woman' will exceed the value of those of the other serial for the same period by from 40 to 45 per cent.

"One of the striking phases of 'The Fighting Trail' results is that the sales organization turned so many non-serial houses into serial users and are continuing them as such with 'Vengeance—and the Woman.' Most of these are high class theaters which had refrained from booking serials for the same reason that many others do, namely, the fear that the serials would not be up to feature standard and that they would not hold up in quality during the entire run. We believe that the serial has a permanent place in theaters' programs, and therefore the sales organization will be in a position to offer exhibitors a serial episode for each of the fifty-two weeks in the year.

"We have given the exhibitors who book the latest serial even greater co-operation than we did with 'The Fighting Trail.' In our latest campaign we went further than we did on the other in the matter of billboard display and have actually doubled the number of twenty-four sheet stands advertising the serial. In many places the display is not only doubled, but trebled.

"With 'The Fighting Trail' we issued a campaign book of helps for the exhibitors. In connection with 'Vengeance—and the Woman' we have brought out another book, introducing in it several features which were not included in the first one. This book includes everything, from samples of paper to actual music sheets, that we could think of in the way of an aid to the exhibitor."

PICTURES IN BOOK FORM

"The Hired Man," Paramount's New Charles Ray Picture, to Be Storyized for Leading Magazine

One of the most-sought-after fields of fiction in many of the leading national magazines today is that supplied by the motion pictures. The film magazines long since have used short stories made from the picture versions on the screens, and recently magazines which do not purport to appeal immediately to picture fans have recognized a public demand for this form of fiction, illustrated with stills from the motion picture. It is the custom to publish such novelettes in the issue of the magazine which comes out currently with the release of the picture.

One of the most notable instances of the demand for this sort of material is in connection with the announcement of "The Hired Man," a five-reel feature made for Paramount by Thomas H. Ince, in which the attractive youthful star, Charles Ray, plays a part that has endeared him to photoplay lovers all over the country.

On the announcement of this picture, the demand from magazines for the rights of novelization from the picture was especially heavy, owing to the fact that Ray has a reputation for appealing to the love of decent, honest entertainment in stories of appealing plot and marked by a Ray characterization decidedly human in its quality.

It is announced by Paramount that a short story written from the picturized version of "The Hired Man" will appear in one of the widest circulated magazines in the country coincident with its release as a picture late in January.

"'FLARE-UP' SAL" FOR MISS DALTON

Ince Star Will Appear in New Production Following "Love Letters"

Dorothy Dalton, the Ince star who has won new laurels as an emotional actress since appearing in Paramount pictures, will star in a new photoplay, "'Flare-Up' Sal," following her appearance in "Love Letters," released December 24.

Miss Dalton has the role of Sally Jo, a young girl whose foster parents take her to the California mining town of Jimtown, where she becomes one of the dancers in the Looloo Bird, a noted resort of the early fifties. There is a splendid love story running through the five reels—showing the love of Sally Jo for the Red Rider, a notorious road agent who holds up the Looloo Bird, later returning to the camp in the guise of a minister.

The early fifties in the gold camps of California were exciting days, and "'Flare-Up' Sal," reflecting that period, is filled with thrills. There is abundance of comedy, too, while the towering redwood forest trees form a beautiful and picturesque background for the story. R. William Neill directed "'Flare-Up' Sal" under the personal supervision of Mr. Ince.

CLAIRE WHITNEY MARRIED

A romance came to light several days ago in the Clara Kimball Young studio in New Rochelle, when Claire Whitney and John Sunderland, both members of Miss Young's staff of players, were quietly married. Mr. Sunderland is a flight officer in the English Aviation Corps and came to this country a couple of months ago on leave. He joined Miss Young's company for the production of "Shirley Kaye," playing the part of the young English earl who falls in love with the Western financier's daughter. The latter role was Miss Whitney's, and it needed only a few rehearsals under Director Emile Chautard to convince the two that their make-believe love was destined to live beyond the influence of "Shirley Kaye." As Mr. Sunderland's leave of absence had very nearly expired, the wedding was planned hurriedly, and the young couple left for a brief honeymoon before the date of his sailing.

Nigel Barrie, who has been a member of Clara Kimball Young's company and who appears as the husband in Miss Young's forthcoming release, "The Marionettes," has passed his examination and left last week to join the Royal Flying Corps of the British Army.

GENERAL FILM SERIAL COMING JANUARY 19

"A Daughter of Uncle Sam" Postponed for Sake of Completeness

Another postponement in the release of the first episode of "A Daughter of Uncle Sam," the Jaxon serial which will be distributed by General Film Company, has been made necessary, due to the fact that several timely scenes were obtained for the earlier episodes which will add materially to their dramatic qualities. It is now definitely stated that the first episode will be released on Jan. 19, and that there will be no hitch in the release of the succeeding chapters in this serial.

In order that the exposures of spy plots and the enemy intrigues might be brought up to date, advantage was taken of an opportunity to include several thrilling scenes in the first few numbers of the serial. "A Daughter of Uncle Sam" is said to be the first comprehensive picturization of the activities of enemy spies and the manner in which they have been balked in their attempts to destroy ships, munition plants, warehouses containing food and other supplies, and as such is arousing much interest among exhibitors. Advance bookings for the serial have already established a new record and there is no longer any doubt but that "a Daughter of Uncle Sam" will be one of the box-office features of the new year.

ANN PENNINGTON'S NEWEST

Ann Pennington has begun work on her new Paramount picture, "Calvary Alley," at the Famous Players studio at Fifty-sixth Street. This new picture is an adaptation of Alice Hegan Rice's book of the same name. Charles Giblyn will direct Miss Pennington in the new picture, concerning which Hugh Ford, Paramount general director in the East, said: "We have got a piece here that is better suited to Miss Pennington than any in which she has appeared. It takes considerable search to get something with just the proper angle for Miss Pennington's personality, and we feel rewarded in the fact that 'Calvary Alley' is just the story that suits. I predict a remarkably entertaining picture from it."

Carlyle Moore, author of "Stop Thief" and many other notable successes of the stage, is writing scripts for Norma Talmadge. His first photoplay in which the young Select star will be presented by Joseph M. Schenck is "By Right of Purchase," on which Miss Talmadge will begin work shortly.

NEW YEAR BEGINS WELL WITH PATHE

Irene Castle, Doris Kenyon and Harold Lloyd Head Program

Irene Castle's best feature, Doris Kenyon in a thrilling chapter of "The Hidden Hand," and Harold Lloyd in a one-reel comedy, are big points in Pathe's program for Jan. 6.

Irene Castle appears in "Convict 993," a Pathe Plays special in five reels; produced by Astra; story and scenario by Wallace C. Clifton; directed by William Parke. To this picture goes the distinction of being the first Pathe feature of the year 1918. It marks the first time that Irene Castle has been under the direction of William Parke and it is said to be the best picture in which Mrs. Castle has yet appeared. In the cast are Warner Oland, Helene Chadwick, J. H. Gilmour and Bert Starkey.

Doris Kenyon is seen in the seventh episode of "The Hidden Hand," entitled "The Fire Trap," with Sheldon Lewis, Arline Pretty and Mahlon Hamilton. Twenty feet from the ground Doris descends hand over hand down the rope which is held by Ramsey at the opening of this exciting chapter. Despite the Hidden Hand's best efforts they escape. The Hidden Hand pursues them to the Whitney lodge in the country near which, on a swaying foot bridge, Ramsey and Doris come to pause as they see the henchmen of the Hidden Hand at both ends of the bridge. Blocked, Ramsey takes a pair of handcuffs and loops one around his wrist. He fastens the handcuffs to a wire which leads from the bridge to the opposite bank of the ravine. Doris clings to him and they both shoot on the wire across the ravine, as the Hidden Hand and his men fire at them.

Harold Lloyd stars in "The Tip," a one-reel comedy produced by Rollin. This is a burlesque of the various crystal gazers, fortune tellers, and other fakers in whom some people repose confidence.

"Picturesque Rivers of France—The Tarn and Its Gorges" and "Here and There in Keswick," Cumberland, England, is a Pathe colored split-reel scenic. An International Cartoon and Educational split-reel and Hearst-Pathe News Nos. 3 and 4 complete this program.

BECK IN CONTROL

Assumes Full Management of Sterling Picture Corporation—States Plans

The Sterling Pictures Corporation, of New York, recently was incorporated in Albany for $100,000. This week the firm announced that they had concluded negotiations with Arthur F. Beck, whereby he assumes full control of the business as the president and general manager. It is understood also that Mr. Beck has taken a large stock interest in the corporation and will hereafter confine his activities solely to the Sterling Pictures Corporation.

Mr. Beck, upon being interviewed, stated: "The Sterling Pictures Corporation was organized by men who are prominently connected with the theatrical and motion picture industry. Two are affiliated with the Shubert Enterprises and Klaw and Erlanger, and one with a big motion picture manufacturing concern. We are organized and financed to purchase and handle independent feature productions for all or any portion of the United States, or Canada. We will purchase full negative rights or the rights to just one territory depending upon the nature and quality of the production.

"We will maintain a selling organization out in the field at all times—within the next ten days two of our men will leave for an extended trip to see the independent exchangeman on his own stamping ground—the better to get at the situation and obtain the correct viewpoint. My own experience of eleven years in the exchange business enables me to feel and see the present crisis in independent exchange operations and the plan we have worked out in my judgment cuts the Gordian knot of operations between the producer and the exhibitor."

Arthur F. Beck is well known and liked throughout the entire industry, as a conservative and capable film executive. He is known by exhibitors and exchangemen from Coast to Coast.

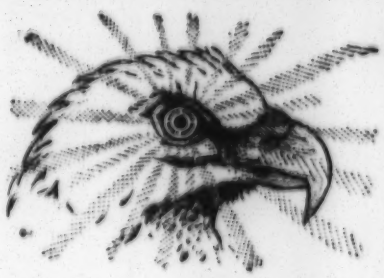
BLUE RIBBON PICTURE

"His Own People" on Vitagraph Program for Coming Week

"His Own People," a photoplay by William Addison Rathrop, featuring Harry Morey with Gladys Leslie, is announced as the Blue Ribbon feature release for the week beginning Dec. 31. The picture was produced under the direction of William P. S. Earle, and serves to introduce Gladys Leslie as a Vitagraph star. Others prominent in the cast are William Dunn, Arthur Donaldson, and Betty Blythe.

The action of the picture is laid in an Irish village, a town in Connemara on Lough Corrib. Harry Morey plays the part of a village blacksmith.

Wallace MacDonald, who has been co-starring at the Eastern Vitagraph studios, has been transferred to the Triangle Film studio at Culver City, Cal., having recently been engaged by H. O. Davis, general manager, to be featured in their productions.



THE WHARTON'S PRESENT

THE STORY OF THE GERMAN IMPERIAL GOVERNMENT'S SPIES, PLOTS AND PROPAGANDA IN THE UNITED STATES.

AMERICA'S SERIAL SUPREME

"THE EAGLE'S EYE"

By WILLIAM J. FLYNN
Chief of the United States Secret Service

A PATRIOTIC APPEAL

THIS serial, an authentic exposure of crimes of the Imperial German Government's secret agents, founded on fact, will go before the public with the greatest advance interest ever existing in any attraction, either picture or play.

It is being produced by The Whartons, the masters of serial production, with a talented company headed by KING BAGGOT and MARGUERITE SNOW. It will tell a powerful dramatic story in TWENTY EPISODES, each complete in itself, and will pack every theatre where it is presented.

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"HER SISTER" A HOLIDAY FEATURE

Mutual Production, Starring Olive Tell, Is Released Dec. 24—Last of "The Lost Express"

Mutual's holiday offering will be "Her Sister," a Charles Frohman play in pictures, starring Olive Tell, whose work in "The Unforeseen" established the quality of her screen work and her value at the box-office. "Her Sister" is released Dec. 24. It is a picture adaptation of the Broadway success in which Ethel Barrymore scored a sensational hit. Miss Tell is admirably suited to the part of Eleanor Alderson. She is supported by David Powell and a cast of Frohman players. This picture was made at the Empire Long Island, studios, under the direction of John B. O'Brien, and affords Miss Tell an opportunity of displaying her diversified talents.

In the supporting cast is David Powell, who won high praise for his work in a difficult role in "The Unforeseen," Eileen Dennes, Anita Rothe, Mrs. Clarat-Bracy, Harriett Thompson and Martha Dean.

In the concluding chapter of "The Lost Express," the "Return of the Lost Express," released Dec. 24, is cleared up the mystery of the missing train. Helen, after a thrilling series of advantures, discovers the train and drives it back to the main track. The picture is brought to a thrilling climax in the spectacular destruction of an entire town by fire, and a rescue from the flames by Helen.

Billie Rhodes in the Strand comedy, "Mary's Boomerang," takes the part of a girl who attempts to prove that her chum's husband is a flirt, gets them all mixed up in family mess, which almost leads to a divorce, but finally emerges from the affair a sadder but wiser girl.

"Oneta," a super-horse with almost human intelligence, is a co-star with George Ovey in the Cub comedy, "Jerry's Best Friend." This equine does stunts that are amazing, and rescues Jerry from a band of cattle-thieves and outlaws. Mutual Weekly is full of topics of timely interest, covering a diversity of subjects that are pertinent. It is released Dec. 24. This will complete the Mutual program for 1917.

COMPLETE BIG V COMEDY

The first of the Big V Comedies to be produced at Vitagraph's Hollywood studio has been completed under the title of "Boobs and Babies." The picture was directed by Larry Semon, who also appeared in a leading part. One of the comedy features of the film is a chase up and down a 60-foot cliff.

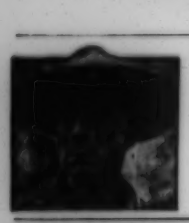
PATHE COMEDY

Gladys Hullette and Creighton Hale have started work under the direction of Albert Parker in their Pathe comedy headliner, "Annexing Bill," an adaptation from Edgar Franklyn's story that was published in Munsey's Magazine. In the cast supporting the stars are several notable players.

NILES WELCH
WITH
GOLDWYN

ALBERT E. SMITH
Presents
"HIS OWN PEOPLE"
Featuring
HARRY MOREY

with
GLADYS LESLIE
Written by William Addison Lathrop — Directed by William P. S. Earle
An Unusual Love Drama of Irish Life
in which the screen's most virile star
and "the girl with the million dollar
smile" are ideally cast
VITAGRAPH


William S. Hart
ARTCRAFT

TOM TERRISS
Now directing ALICE JOYCE in
VITAGRAPH'S GREATEST PRODUCTION OF THE YEAR
Robert W. Chambers' $10,000 Story
"A WOMAN BETWEEN FRIENDS"

HENRY KING
DIRECTOR
MUTUAL PRODUCTIONS—Releases: "Souls in Pawn" "Bride's Silence" "Game of Wits"
"Mate of the Sally Ann" AMERICAN FILM CO., Santa Barbara, Cal.

HAMPTON DEL RUTH
EDITOR AND PRODUCTION MANAGER
MACK SENNETT---COMEDIES

CORINNE GRIFFITH

Current Releases:
"The Love Doctor"
"I Will Repay"
"Who Goes There"—VITAGRAPH
Next Release:
"HEREDITY"

ADELE LANE | Edward Jose
Address care DRAMATIC MIRROR

PARIS-AMERICAN COMPANY FORMED

Organization to Present Entertainment for Troops Overseas Capitalized at $100,000—Six Other New Amusement Firms

ALBANY (*Special*).—Secretary of State, Francis M. Hugo, granted charters the past week to seven newly formed amusement corporations all of which are located in Greater New York.

The largest enterprises are the Fiat Film Corporation and the Paris-American Theatre Company each having a capital of $100,000. The latter firm is formed to provide amusements and recreation for the soldiers and sailors engaged in the service of the American and Allied forces.

A list of new companies follows:

Fiat Film Corporation, New York city. To engage in all branches of the theatrical and motion picture business. Capital, $100,000. Directors: John Schneider, Jr., G. S. Gullette, and Samuel Kushner, 518 West 111th street, New York city.

Prospect Motion Picture Corporation, Brooklyn, N. Y. Vaudeville, and motion picture attractions. Capital, $10,000. Directors: Reuben Peckham, William Farrell, and Emily Farrell, 169 Amsterdam avenue, New York city.

Pictures, Inc., New York city. Motion picture films, to maintain an exchange, and also engage in the theatrical business. Capital, $1,000. Directors: Allen E. Moore, A. F. McCabe, and H. S. Perrigo, 37 Wall street, New York City.

Bronx Star Theatre Company, New York city. Proprietors and managers of theatres, and to provide for the production of dramatic, musical, vaudeville and motion picture attractions. Capital, $4,000. Directors, Ray Brown, Agnes C. Mayer, and Victor Kusdo, Hotel Wellington, New York city.

Sones, Inc., New York city. Proprietors and managers of theatres and other places of amusement. Capital, $15,000. Directors: Leo E. Ostro, Ralph Guttchen, and Milton Sarner, 198 Broadway, New York city.

Paris-American Theatre Company, New York city. To provide amusements and recreation for those engaged in the service of the American and Allied forces. Capital, $100,000. Directors: George Blumenthal, William J. Smith, and Edward L. Klein, 1425 Broadway, New York city.

Bronx Scenic Railway Corporation. To maintain theatres, roof gardens, amusement parks and motion picture enterprises. Capital, $24,000. Directors: Joseph P. Day, H. S. Sayers and William L. Sayers, 31 Nassau street, New York city.

GEORGE W. HERRICK.

SALE OF GOLD ROOSTER PLAYS

Pathe Announces Special List of Past Releases—Chance for Exhibitors to Economize

Coincident with the announcement last week of the trip to the Pacific Coast by J. A. Berst, vice-president and general manager of Pathe, in connection with his plans for Pathe plays in 1918, F. C. Quimby, sales manager, issued a statement which reveals a nation-wide drive on Pathe Gold Rooster plays at special prices, before the new star series of Pathe Plays, with Bessie Love, Fannie Ward, Frank Keenan, and Bryant Washburn, are ready for booking.

This means that a large number of good, live reel features, with well-known stars, will be available to exhibitors at low rentals. The special price list numbers sixty and includes pictures released prior to Dec. 2.

"This is a particularly appropriate time," said Mr. Quimby, "for our special offer on Gold Rooster features. When the war tax is hitting the exhibitor so hard, he is extremely anxious to buy film as cheaply as he can, and that is a great factor in our decision to give him an opportunity to book two or three features at a time at special rental prices.

"There is a great deal of unscratched territory on these features, owing to the immense volume of films that our sales force handles. We do not claim these features are the greatest ever made, that they are the money making attractions that our new star series of Pathe Plays will be, but they are good box-office features and this is the time for a wide-awake exhibitor to book up a number of unusual strong ones which he has not played at very reasonable rental, all from one company, assuring his show coming to him with no further bother.

"I want it distinctly understood that offering these features released prior to Dec. 2, does not include those released after that date and has absolutely no connection with Pathe Plays, which are bigger propositions in every way."

GOLDBURG ACTIVE

Producers and Buyers Are Interested in New Office

Since the recent announcement of his having engaged in the business of exploiting independent manufacturers' productions, the office of Jesse J. Goldburg has been very active, considering the short time it has been in operation. Many producers are requesting Mr. Goldburg for details as to his plan of operation and state rights buyers have shown a disposition to constitute his organization their buying representative.

Mr. Goldburg has signed contracts to act as advertising, publicity and sales representative for two independent producers, one of whom has been producing attractions of especially popular appeal for some time. Announcement of the details of these releases will appear in these pages in the near future.

The ready response on the part of independent producers as well as state rights buyers to Mr. Goldburg's announcement certifies not alone to the practicability and sound business methods of his organization but also to the healthy condition of state rights producing and distribution.

"It seems," said Mr. Goldburg to a representative of the MIRROR, "that I have solved a perplexing problem, and while I did expect encouragement and success, I did not in my fondest hopes believe that things would shape themselves so soon toward a successful operation of my business. I am not taking on every production offered me for distribution. I have rejected five. Two were turned down because the producers expected a return all out of proportion to the character of the production and a legitimate profit on the cost. The other two were turned down because a theater could run them only if there were no police department to say nothing of a censorship board."

RECORD FOR CANADA

Three Brenon Features Enjoy Simultaneous Showing in Montreal

Chandos Brenon, Canadian representative of the Herbert Brenon Film Corporation, reports the successful showing of three features made by Herbert Brenon now playing in Montreal at the foremost moving picture theaters in the city.

The three Brenon features playing in Montreal at the present time are "The Lone Wolf" at the New Grand, "The Fall of the Romanoffs" at the Regent, and "The Daughter of the Gods," which was made two years ago under the Fox banner, at the St. Denis. The first mentioned productions were made at Mr. Brenon's own studios at Hudson Heights. Each of the three pictures now running in Montreal has had its premiere as a special attraction in New York.

"GATES OF GLADNESS"

New World Picture Features Little Madge Evans

Many of the scenes of "Gates of Gladness," a new World-Picture Brady-Made for publication at the end of January, were photographed upon the superb estate of George Gould. The Gould place, probably the most magnificent in the North, is named Georgian Court, and its most picturesque beauties are backgrounds for the stirring episodes of this play.

The story of the new World-Picture coils around two brothers who are both in love with the same girl. The younger brother marries the girl and is disowned by the father, who afterward dies leaving his fortune to the elder son. The younger has a hard time of it trying to earn a living as an artist, but his little daughter, played by Madge Evans, ultimately brings the estranged brothers together, although she is shot and very nearly killed in the process.

Featured with little Miss Evans in this screen play will be George MacQuarrie, who has played many roles in World-Pictures, and played them so well as to fully justify this promotion in the advertisements. Also in the specially assembled cast are Gerda Holmes, Mrs. Stuart Robson, Baby Joan, Niles Welch, Rosina Henley and Helen Bertram. "Gates of Gladness" was staged by Harley Knoles.

LEAVES FOR ARMY

Branch Manager R. S. Nelson of General Film Company's Denver office will give up his position on January 1 to enter the new National Army. He expects to be assigned to one of the Western camps. In his absence, Eugene Gerbase will serve as acting manager. The Denver office will move to its new quarters at 1539 Welton Street the first of the year.

That the Lasky productions may be costumed, even a little in advance of the styles, Alpharetta Hoffman, costume director for the Lasky studios, is in New York, purchasing and reviewing the modes of Fifth Avenue.

To All Motion Picture Exhibitors

WAR TAX!!

The undersigned committee of the *Allied Exhibitors Organizations* of *America* elected by the *Joint Conventions* of all *Exhibitors Organizations*, held at *Washington, D. C.*, December 11th and 12th, hereby request the fullest co-operation and assistance of every motion picture exhibitor in America.

We are charged with the duty of gathering the exact and absolute truth of how the war tax is effecting every motion picture theatre with a view of securing through united effort a readjustment of the war excise taxes on motion picture theatres and film for presentation to Congress.

Therefore, we respectfully request each and every exhibitor to fill out the following blank, giving the full facts and figures available, the experience of each theatre, and forward immediately by mail to:

FRANK REMBUSCH,
Secretary, Allied Exhibitors Legislative Committee, Indianapolis, Indiana.

How does the business of your theatre for the month of November, 1916, compare with the month of November, 1917?

.....

Have you suffered a comparative loss? and to do what do you attribute same?

.....

Did the war tax effect your business? and to what extent?

.....

General remarks.....

.....

Your answer will be doubly effective if you send it immediately.
A letter of explanation will be very acceptable.

ALLIED EXHIBITORS LEGISLATIVE COMMITTEE

H. P. VARNER of North Carolina, *Chairman.*
LEE A. OCHS of New York.
ERNEST H. HORSTMANN of Massachusetts, *Treasurer.*
JUDGE O'DONNELL of Pennsylvania.
FRANK REMBUSCH of Indiana, *Secretary.*

Courtesy of THE DRAMATIC MIRROR of MOTION PICTURES and the STAGE.

NEW WAR FILMS SHOWN BY PATHE

"The German Curse in Russia" Depicts Revolution in Petrograd Streets

The importance of Pathe's new war film, "The German Curse in Russia," taken by Donald C. Thompson, war photographer of Leslie's Weekly, is said to be demonstrated wherever it is shown.

One of the most interesting pictures, and, so far as is known, the only motion picture of a warship actually hitting a submarine that tried to torpedo her, was taken aboard a Russian ship during a sea battle with the Turkish fleet. The shot hit the submarine and destroyed her.

The pictures show the Death Battalion of Women going into action, the wounded in the hospitals, the Bolsheviki parades, and their struggles with the loyal Cossack troops, fighting in the Carpathians, the armored cars dashing through the streets of Petrograd shooting at the buildings, close-up views of Lenine and Trotzky, and the Root Commission which strove to offset the work that the German propaganda in Russia had accomplished.

Revolutionists were taking pot shots at houses, and loyal troops were sweeping the streets with machine guns while Mr. Thompson took his pictures. The keenness with which he was engaged in his work was instanced when he told of a woman who asked to stand in his room in the Astoria Hotel, Petrograd, to watch the street fighting. She pulled the curtains aside, despite his warning, and was shot to death. "It took so long to get her out of the room," he said, "that I lost 800 feet of good pictures."

Thompson said that in a few weeks he will go back to Europe, either to the Russian or to the Italian front, as soon as he has rested from the hard work he has been doing since the war began.

STUDIO A BARRACKS

Clara Kimball Young Houses Recruits in New Rochelle

Clara Kimball Young has been keeping open house for Uncle Sam during the past week and the big studio at New Rochelle where she makes her Select Pictures has taken on the appearance of an army barracks. When a detachment of troops ordered to Fort Slocum arrived in New Rochelle ahead of their schedule, they found quarters at the Fort too congested to accommodate them, and the townspeople were called on to provide billets. Miss Young, on hearing of the predicament, promptly placed her studio at the disposal of their commanding officer with the result that about fifty of the men have been using it as sleeping quarters.

The cutting and assembling of Miss Young's latest picture, "The Marionettes," has been completed by Director Chautard and his staff. This will be the third production in her Select Star series and will follow her current release, "Shirley Kaye." It will be distributed through Select Exchanges.

TOTO PROGRAM CHANGED

Pathe Announces Comedian Will Appear in "The Movie Dummy"

Following the announcement that Pathe would release the first TOTO two-reel comedy, Jan. 13, a statement of last week contains the news that the picture in which the famous comedian will make his initial bow will be "The Movie Dummy," instead of "A One Night Stand."

The change is made because quick service in shipping prints to exchanges can more easily be accomplished on "The Movie Dummy" than on the other picture. The second TOTO comedy will be "The Junkman," the third "Fare, Please," and the fourth "A One Night Stand."

MISS CLARK AT STRAND

A special Christmas bill has been arranged by Manager Edel of the Strand Theater, where Marguerite Clark is seen as the star in a photo-adaptation of Hans Christian Andersen's well known fairy tale, "The Seven Swans." The story is for children of all ages and deals with the adventures of a certain Princess Tweedledee and her seven brothers. The cast supporting Miss Clark in this Paramount picture includes Richard Barthelmess, Daisy Belmore, and others equally well known. A Bray Christmas cartoon, entitled "Santa Claus's Christmas Gift to Democracy," is said to be exceptionally clever and of timely interest. A comedy, a zoological feature showing children's pets, and the Strand Topical Review are also shown. There is a special children's performance every morning at 10 o'clock. The musical program is an exceptionally pleasing one. The Symphony Orchestra plays Harratt's "Christmas Morning," for which Mr. Edel has arranged special electrical effects. Rosa Lind and Anita Legelli sing the duet from "Lakme." Herbert Waterous sings Lohr's "Out of the Deep" and "There's a Million Heroes." Carl Edouarde conducts. For the fifteenth week of the afternoon popular concerts which commenced Monday, the Strand Symphony Orchestra, under the direction of Oscar Spirescu, played "Carnival," Dvorak; "Christmas Morning," Harratt; Grand Fantasie from the opera "La Tosca," Puccini.

PHOTOPLAY FEATURES

PARAMOUNT

Love Letters, Dorothy Dalton, Dec. 24.
His Mother's Boy, Charles Ray, Dec. 24.
The Seven Swans, Marguerite Clark, Dec. 31.
Mrs. Dane's Defence, Pauline Frederick, Jan. 7, 1918.
Jules of the Strongheart, George Beban, Jan. 14.
The Spirit of '17, Jack Pickford, Louise Huff, Jan. 14.
Rimrock Jones, Wallace Reid, Jan. 21.
The World for Sale (J. Stuart Blackton Production), Jan. 21.
The Widow's Might, Julian Eltinge, Jan. 28.
The Hired Man, Charles Ray, Jan. 28.

ARTCRAFT

The Devil Stone, Geraldine Farrar, Dec. 17.
A Modern Musketeer, Douglas Fairbanks, Dec. 31.
Rose of the World, Elsie Ferguson, Jan. 7, 1918.
Dead or Alive, Wm. S. Hart, Jan. 14.
Stella Maris, Mary Pickford, Jan. 21.

GOLDWYN

Sunshine Alley, Mae Marsh, Nov. 4.
Nearly Married, Madge Kennedy, Nov. 18.
The Auction Block, Ruby De Remer, Tom Powers, Dec. 2.
The Cinderella Man, Mae Marsh, Dec. 16.
Thais, Mary Garden, Dec. 30.

GREATER VITAGRAPH

The Tenderfoot, Wm. Duncan, Carol Holloway, Dec. 3.
The Marriage Speculation, Mildred Manning, Wallace MacDonald, Dec. 10.
In the Balance, Earle Williams, Dec. 17.
When Men Are Tempted, Mary Anderson, Alfred Whitman, Dec. 24.
His Own People, Harry Morey, Gladys Leslie, Dec. 31.
The Blind Adventure, Edward Earle, Betty Howe, Jan. 7, 1918.
The Wild Strain, Nell Shipman, Alfred Whitman, Jan. 14.
The Menace, Corinne Griffith, Evart Overton, Jan. 21.
A Mother's Sin, Earle Williams, Jan. 28.

TRIANGLE

Because of the Women, Belle Bennett, Dec. 16.
The Maternal Spark, Irene Hunt, Dec. 16.
Without Honor, Margery Wilson, Dec. 23.
Until They Get Me, Pauline Stork, Dec. 23.
The Gown of Destiny, Alma Reubens, Dec. 30.
Easy Money, Chas. Gunn, Dec. 30.
Betty Takes a Hand, Olive Thomas, Jan. 6, 1918.
Man Above the Law, Jack Richardson, Jan. 6.
I Love You, Alma Reubens, Jan. 13.
Law's Outlaw, Roy Stewart, Jan. 13.

PATHE GOLD ROOSTER

THANHOUSER
The Heart of Ezra Greer, Frederick Warde, Leila Frost, Oct. 7.
The Torture of Silence, Mrs. Emmy Linn, F. Geinier, Oct. 14.
France in Arms, Nov. 11.
The Queen of Spades, Nov. 18.
HEPWORTH
Iris, Alma Taylor, Henry Aipley, Stewart Rome, Aug. 26.
LASILDA
Captain Kiddo, Baby Marie Osborne, Aug. 5.
Tears and Smiles, Baby Marie Osborne, Sept. 2.
The Little Patriot, Baby Marie Osborne, Dec. 2.
ASTRA
The Mark of Cain, Mrs. Castle, Antonio Moreno, Nov. 4.
Sylvia of the Secret Service, Mrs. Castle, Nov. 25.
Vengeance Is Mine, Mrs. Castle, Dec. 16.

BRENON PRODUCTIONS

The Lone Wolf.
The Fall of the Romanoffs.
Empty Pockets.
Kismet.
The Woman Thou Gavest Me.

GENERAL FILM

Dry Valley Jackson, Carlton King, Oct. 13.
JAXON
Pokes and Jabs Comedies.
FALCON
The Clean Gun, Kathleen Kirkham.
Feet of Clay, Margaret Landis, R. H. Clay.
Brand's Daughter, Kathleen Kirkham.
His Old-Fashioned Dad, Daniel Gilfether, Millie McConnell.
Zollenstein, Vola Vale, Monroe Salisbury.

BLUEBIRD

My Little Boy, Ella Hall, Dec. 17.
The Scarlet Car, Franklyn Farnum, Dec. 24.
The Girl by the Roadside, Violet Mersereau, Dec. 31.
My Unmarried Wife, Violet Mersereau, Jan. 7, 1918.
Face Value, Mae Murray, Jan. 14.
Broadway Love, Dorothy Phillips, Jan. 21.

BRADY-WORLD

The Adventures of Carol, Madge Evans, Nov. 12.
Easy Money, Ethel Clayton, Nov. 19.
Her Hour, Kitty Gordon, Nov. 26.
The Awakening, Montagu Love, Dorothy Kelly, Dec. 3.
The Good for Nothing, Carlyle Blackwell, Evelyn Greeley, Dec. 10.
The Tenth Case, June Elvidge, Dec. 17.
The Volunteer, Madge Evans, Henry Hull, Dec. 24.
The Wasp, Kitty Gordon, Dec. 31.

SELZNICK

Clara Kimball Young Productions.
The Price She Paid.
The Easiest Way.
Constance Talmadge Productions.
The Lesson.
Eva Tanguay Productions.
Poor Firefly.
Norma Talmadge Productions.
The Law of Compensation.
Poppy.
The Moth.
Robert Warwick Productions.
The Silent Master.
A Modern Othello.
The Lash of Jealousy.

FOX

The Painted Madonna, Sonia Markova, Nov. 11.
All for a Husband, Virginia Pearson, Nov. 18.
A Branded Soul, Gladys Brockwell, Nov. 25.
Cupid's Roundup, Tom Mix, Jan. 13.
The Pride of New York, George Walsh, Dec. 9.
Unknown 274, June Caprice, Dec. 16.
The Kingdom of Love, Jewel Carmen, Dec. 23.
Stolen Honor, Virginia Pearson, Dec. 30.
For Liberty, Gladys Brockwell, Jan. 6, 1918.
STANDARD
The Troublemakers, Jane and Katherine Lee, Dec. 9.
The Heart of a Lion, William Farnum, Dec. 16.
Du Barry, Theda Bara, Dec. 30.

PERFECTION FEATURES

EDISON
The Apple Tree Girl, Shirley Mason, Oct. 1.
Cy Whitaker's Ward, Shirley Mason, Oct. 22.
ESSANAY
A Fool for Luck, Taylor Holmes, Oct. 8.
The Fibbers, Bryant Washburn, Oct. 15.
Young Mother Hubbard, Mary McAlister, Oct. 29.
Two Bit Seats, Taylor Holmes, Nov. 4.

SELIG

The Barker, Selig, Lew Fields, Aug. 13.
SELIG-HOYT COMEDIES
A Dog in the Manger, Oct. 6.
A Trip to Chinatown, Aug. 20.
A Midnight Bell, Sept. 3.
A Contented Woman, Sept. 17.

MUTUAL

A Game of Wits, Gail Kane, Nov. 5.
Her Second Husband, Edna Goodrich, Dec. 31.
The Planter, Tyrone Power, Nov. 12.
Snap Judgment, William Russell, Nov. 19.
Please Help Emily, Ann Murdock, Nov. 19.
American Maid, Edna Goodrich, Dec. 3.
Miss Jackie of the Army, Margarita Fischer, Dec. 10.
Putting One Over, Billie Rhodes, Dec. 10.
New York Luck, William Russell, Dec. 17, 1918.
Her Sister, Olive Tell, Dec. 24.

BUTTERFLY

John Ermine of Yellowstone, Francis Ford, Nov. 5.
Fighting Wad, Wm. Stowell, Betty Schade, Helen Gibson, Dec. 3.
The Silent Lady, Zoe Rae, Gretchen Lederer, Dec. 10.
Beloved Jim, Priscilla Dean, Harry Carter, Dec. 17.
Bucking Broadway, Harry Carey, Molly Malone, Dec. 24.

ART DRAMAS, INC.

APOLLO
When You and I Were Young, Alma Hanlon, July 31.
U. S. AMUSEMENT CORP.
Think It Over, Catherine Calvert, Aug. 13.
Behind the Mask, Catherine Calvert, Sept. 13.
VAN DYKE
Peg o' the Sea, Jean Sothern, Sept. 17.
ERBOGRAPH
The Little Samaritan, Marian Swayne, Aug. 27.
HORSLEY
Blood of His Fathers, Crane Wilbur, Sept. 10.
Unto the End, Crane Wilbur, Oct. 8.

METRO

ROLFE
The Outsider, Emmy Wehlen, Nov. 5.
YORKE
Paradise Garden, Harold Lockwood, Oct. 1.
The Square Deceiver, Harold Lockwood, Dec. 3.
Getting Even, Harold Lockwood, Dec. 31.
The Avenging Trail, Harold Lockwood, Dec. 31.
METRO PICTURES CORP.
The Outsider, Emmy Wehlen, Nov. 5.
Outwitted, Emily Stevens, Nov. 12.
The Voice of Conscience, Francis Bushman, Beverly Bayne, Nov. 19.
Alias Mrs. Jessop, Emily Stevens, Dec. 10.
God's Outlaw, Francis Bushman, Beverly Bayne, Dec. 17.
An American Widow, Ethel Barrymore, Dec. 24.
The Eternal Mother, Ethel Barrymore, Dec. 26.

STATE RIGHTS AND INDEPENDENT

ARROW
The Deemster, Derwent Hall Caine.

GOLDWYN NEW YORK

The Manxman.

CARDINAL

Joan the Woman, Geraldine Farrar.

GENERAL ENTERPRISES, INC.

The Warrior, Maciste.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherill.
God's Man, H. B. Warner.

D. W. GRIFFITH

Intolerance.

WILLIAMSON BROS.

Submarine Eye.

B. S. MOSS

The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.

UNIVERSAL

Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMoore, Leah Baird.
Robinson Crusoe, Robert Leonard, Margarita Fischer.
Hell Morgan's Girl.
Even as You and I.

JULES BERNSTEIN

Shame.

SERIALS

PATHE
The Hidden Hand (3rd), The Island of Dread, Doris Kenyon, Mahlon Hamilton, Sheldon Lewis, Arline Pretty, Dec. 9.
The False Locket (4th), Dec. 16.
The Seven Pearls (12th), Buried Alive, Mollie King, Creighton Hale, Leon Barry, Dec. 2.
(13th) Over the Falls, Dec. 9.
MUTUAL
The Lost Express (13th), The Escape, Helen Holmes Dec. 13.
VITAGRAPH
Vengeance and the Woman.
The Oath (1st), William Duncan, Carol Holloway, Dec. 24
Loaded Dice (2nd), Dec. 31.
PARAMOUNT
Who Is Number One? (8th), Walls of Gas, Kathleen Clifford, Dec. 17.
Struck Down (9th), Dec. 24

PROCTOR JOINS PATHE

Ralph O. Proctor has been appointed and has taken over his duties as Chicago branch manager, for Pathe, succeeding C. W. Bunn, now special representative. Mr. Proctor is one of the most competent and best known film men in the Central West. He made his entry into the film business with the old Burton & Webster theaters in Chicago. For two years he remained with them. This initiatory process proved so interesting that he decided to learn the exhibiting game from the bottom up. In consequence, after leaving the Burton and Webster Company, he spent some time as a motion picture operator.

Reeves Eason has completed the seven-reel production featuring two-year-old "Breezy" Eason and Mitchell Lewis, which has been made at the Balboa studios, Long Beach. The title is "The Little Roughneck."

ANOTHER "TOM SAWYER" FILM

Paramount Production to Be Followed by "Huck and Tom"

While there was at no time any question in the minds of those responsible for the production of "Tom Sawyer," as to its probable reception by the public, it is doubtful if even the most sanguine anticipate the interest awakened in Mark Twain's famous story, in its screen form, as presented by Paramount.

When Julia Crawford Ivers wrote the scenario it was discovered that five reels would be altogether inadequate to tell the story of Tom and his boyhood companions, and so it was decided to make two five-reel films, calling the first one "Tom Sawyer" and the second "Huck and Tom," or "The Further Adventures of Tom Sawyer." William D. Taylor directed both productions and the release of the first picture by Paramount has already justified the making of the second. "Huck and Tom" will be released quite early in the new year, but it is probable that "The Spirit of '17" will come in between. While, naturally, interest centers about the leading role in "Tom Sawyer" there is not a character in the story that does not stand out strongly.

OPENING IN JANUARY

Million Dollar Theater Being Completed in Los Angeles

Sid Grauman's new million-dollar theater, at Third and Broadway, Los Angeles, will open its doors to the public early in January, it is announced. Scores of expert decorators are at work on the interior, transforming the dull unfinished gray into beautiful mural effects. The theater, it is promised, will be one of the finest examples of artistic and practical playhouse-building west of New York.

In addition to a program of the best films produced, Mr. Grauman's plans for the new theater include the most elaborate musical programs ever given at a Los Angeles film performance. A continual program of notable musical numbers will be an established policy in the new house, supplementing the great organ, which, in itself, will be a striking feature.

"THE PLANTER" SCORES

Mutual Picture, Starring Tyrone Power, Plays to Big Houses

"The Planter," the seven-reel spectacle based on Herman Whitaker's popular novel, has been playing to five to seven day runs in the big houses of the larger cities on both the Atlantic and Pacific coasts.

Exhibitors who have played the Mutual special declare that it possesses rare box office value based on the popularity of the novel, the fame of the author and the popularity of the star, Tyrone Power. Thomas N. Hefferon who was responsible for the stage management of the picture neglected no detail in getting into the production the maximum possibilities of the story and the cast. Mr. Power is supported by a carefully chosen and able cast, at the head of which is Lamar Johnstone.

"A MODERN MUSKETEER"

The next release of the Artcraft Pictures Corporation will be Douglas Fairbanks in his latest photoplay, "A Modern Musketeer," written and staged by Allan Dwan and based on the story by E. P. Lyle, Jr., "D'Artagnan of Kansas." The last scene of this production was filmed at the Lasky studio in California recently and after being cut under the personal supervision of Director Dwan, the negative was taken to New York by Billy Shea, who assembled it en route, arriving in New York last week. The prints will be made at the Famous Players-Lasky Eastern laboratory and distributed to the various Artcrafts exchanges shortly.

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASS'N

Society to Join Klaw in Discussion of Theater Taxation Measures at Washington

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

The last meeting of the Council was held in the Association rooms, 608 Longacre Building, Dec. 18, 1917. The following members were present:

Francis Wilson, presiding; Messrs. Coburn, Churchill, Mills, Stevenson, Stewart and Westley.

New members elected:

Arthur H. Bell, Ethel Brandon, Winifred Dewey, W. B. Fredericks, Archibald R. Gilchrist, Willard Kent, Rose Denise Lamoreaux, Wanda Ludlow, Oscar O'Shea, Irene Timmons, Catherine Vesey.

We were stirred upon receiving the following holiday greeting from one of our good members:

"Greetings and best wishes for Xmas and the New Year to 'Equity' and friends of the Actors Equity Association from

"PRIVATE HARMON CHESHIRE.
"('Somewhere in France').
"1917-1918."

Acting upon advice sought from us by telegram several companies who had been asked individually whether they would be willing to play the week before Christmas at half salary stood together, that is all of those belonging to the A. E. A. lined up as a unit, on the principle of lay-off without pay or play with full pay. In one company there are fourteen of our members who made the stand. In this and similar cases the management decided to play on full pay, and thus *non*-members of the Association were again benefited by us.

Taxation upon theaters affects the actor very materially in gaing his livelihood. Mr. Klaw, of the War Department Commission on Military Entertainment Service, declares he will ask that a representative of our Association accompany him to Washington the next time he has occasion to go there for the discussion of Congressional measures pertaining to our profession.

The last letter sent out by our Committee on Delinquents was somewhat plain and blunt. A few recipients have taken umbrage at it. This is regretted, of course, but a stimulus to action must sometimes take on the force of a whip—and it may sting the just as well as the unjust where a vast number, like our membership, may be concerned. The results aimed at, it must be kept in mind, are for the common good. The cause is *yours* no less than ours.

The forms for the use of disengaged members whose interest it is our purpose to serve as much as we can by keeping a file from which to inform managers of available actors are now in the hands of the printer.

Happy New Year.

BY ORDER OF THE COUNCIL.

CENTURY SENDS BIG WAR TAX

Dillingham and Ziegfeld have sent to the Treasury Department at Washington the largest war tax paid by any theater of the class of the Century since the war tax went into effect. The amount of the check was $12,048.75, being 10 per cent of the gross receipts for the weeks ending Nov. 10, 17, 24 and Dec. 1. With the exception of such amusement structures as the Hippodrome and the Metropolitan Opera House, this is said to be the largest contribution to the National Treasury made by any institution in this country.

PALACE WINS BOND TROPHY

A. Paul Keith and E. F. Albee have been notified by the Liberty Loan Committee that the Palace Theater is awarded the bronze trophy offered as a prize to the theater selling the greatest number of bonds in the last national drive. The Palace sold $760,000 in Liberty Loan bonds to its patrons between Oct. 18 and 27, inclusive. The Keith Circuit disposed altogether of $3,802,650 in Liberty Loan bonds. This added to the sales on the first selling campaign makes a total of over $5,000,000. The trophy will take the form of a bronze tablet. It will be set in a lobby wall of the theater.

EAST-WEST PLAYERS

The East-West Players announce their next program of four one-act plays, three of which are from the Yiddish. They are "Abigail," a biblical play by David Pinski; "Winter," a drama by Sholom Asch; "The Shadchen's daughter," a comedy by Abraham Reisin and one American drama, "Pawns," a war play, by Percival Wilde. The plays are under the direction of Gustav Blum. Scenery for the production has been designed by John Wenger.

NEW OPERETTA AT YORKVILLE

Adolf Philips produced at the Yorkville "On the Blue Danube," with music by the late Johann Strauss. The book and lyrics Theater on Christmas Night an operetta, are by F. Landsberger. Misi Gisi sang the leading role.

BERNHARDT HELD OVER AT THE PALACE

French Actress Appears in Scenes from "Camille" and "L'Aiglon"—Dorothy Jordan, Belle Baker and Others

Madame Sarah Bernhardt this week continues her American farewell at the Palace Theater, her engagement last week proving so successful that the management deemed it wise to hold her over. For the first half of the week Mme. Bernhardt presents the closing scene from "Camille," and "L'Aiglon" is underlined for the last half. It is seldom that the great French actress has appeared before more enthusiastic audiences. Each of her performances closes with an ovation and she undoubtedly will go away from this country immensely gratified.

When Mme. Bernhardt was asked for her approval of the vaudeville program surrounding her she expressed delight over the presence of Dorothy Jardon, the prima donna of French descent, on the bill. Miss Jardon always headlines by herself in every vaudeville theater but in this case she consented to be second feature to Mme. Bernhardt. She is in fine voice at the present time and she has a pleasing repertory of songs and an attractive set of new gowns.

Belle Baker is retained at the Palace for another week also and she offers some new numbers. An interesting feature on the program is an offering called "War Ballads," subtitled as "characteristic episodes in three scenes," in which Emmett Corrigan is featured. The balance of the bill consists of Robert Emmett Keane, "the American Englishman," in new songs, stories and comedy, Al Lydell and Bob Higgins, in a rural comedy, called "A Friend of Father's," Eddie Borden supported by "Sir" James A. Dwyer, Ralph Dunbar's Mississippi Misses and the Models de Luxe.

DANCERS SUE CENTURY

Adolf Bolm, the Russian dancer, has brought suit against the Century Amusement Company, proprietors of the Century Theater, for $4,900 damages. Bolm was one of the group of stars that withdrew from the cast last month.

In his papers the dancer declared that he was ready to perform his part of the contract, but was prevented by the defendant's agents. His contract, he says, called for a minimum of fifteen consecutive weeks of the 1917-18 season at a salary of $500 a week. Only part of the $7,500 has been paid to him, he alleges.

Irene Castle has filed suit in the Supreme Court to recover $50,000 from the Century Amusement Corporation, lessee of the Century Theater, for breach of contract. She alleges that she was engaged for the run of "Miss 1917" at $900 a week and $100 for each extra performance. She says the defendant dismissed her on Dec. 3 in violation of the contract and estimates that she would have been employed thirty weeks if she had not been discharged.

WINS SUIT OVER PLAY

The Appellate Division has reversed the Supreme Court and decided that Mrs. Amy Ongley was entitled to an accounting of the receipts of the play, "Cheating Cheaters," produced by A. H. Woods. George Byron Ongley, her husband, died Oct. 23, 1915, and she contended he was collaborating on the play with Max Marcin at the time of his death and that Woods advertised it as the sole work of Marcin. She asserted the gross receipts exceeded $350,000 and that the defendants refused to make an accounting with her. The Supreme Court dismissed her complaint.

The Appellate Division held that the defendants had violated Mrs. Ongley's rights as widow and administratrix by refusing to advertise her husband as co-author and that she was entitled to an accounting.

TO GIVE PLAYS FROM YIDDISH

At the People's House, No. 7 East Fifteenth street, the Theatre Workshop will present a bill of one act plays from the Yiddish on Jan. 8 and 10.

PLAY PIRATE CAUGHT

Bartholomae Wins Copyright Infringement Case in Canada

The production of copyrighted plays in Canada under the English Copyright Law has been established by a decision of the Supreme Court of Canada for the Judicial District of Saskatoon in a case brought in behalf of Philip Bartholomae through the American Play Company, his agent, and Ernst & Cane, its attorneys, against Oliver J. Eckhardt of the Eckhardt Players.

Last May Mr. Bartholomae heard that his play, "Little Miss Brown," had been produced at the Eckhardt Theater, Saskatoon, without his authority, and he succeeded later in serving process on Eckhardt for an infringement of the English copyright of the play. He then applied to the court for a preliminary injunction to restrain Eckhardt and his company from producing the play during the pendency of the action. The application was opposed by the defendant on the ground that the copyright of the play in Stationers Hall, London, did not protect the play in Canada, but that a separate copyright in the Department of Agriculture, at Ottowa, was necessary to secure such protection. The Supreme Court at Saskatoon overruled the defendant's contention and issued an injunction order restraining the further use of the play by the defendant pending the determination of the action.

The action has just been reached for trial at Saskatoon, and resulted in a judgment in favor of Mr. Bartolomae, making permanent the preliminary injunction and awarded him damages in the sum of four hundred ($400.00) dollars, plus the costs of the action.

The American Play Company is bringing similar actions in various courts of Canada, to protect all copyrighted plays in behalf of its clients.

NO INCREASE IN PRICES

Dillingham and Ziegfeld announce that there will be no increase of the New Year's Eve prices for "Miss 1917" at the Century Theater, or for table reservations on the Cocoanut Grove for "A Night in Spain."

THE BROADWAY TIME TABLE

FOR WEEK ENDING DECEMBER 29.

Theater.	*Play*	*Date of Production*	*Number of Performances*
Astor	Why Marry	Dec. 24	9
Belasco	Polly With a Past	Sept. 6	130
Bijou	Odds and Ends of 1917	Nov. 19	51
Booth	The Masquerader	Sept. 4	142
Broadhurst	Lord and Lady Algy (rev.)	Dec. 22	8
Casino	Oh, Boy!	Feb. 20	366
Century	Miss 1917	Nov. 5	68
Cohan	The King	Nov. 20	50
Cohan and Harris	A Tailor-Made Man	Aug. 27	150
Comedy	Washington Square Players	Oct. 31	74
Cort	Flo-Flo	Dec. 20	13
Criterion	Madame Sand	Nov. 19	50
Eltinge	Business Before Pleasure	Aug. 15	163
Empire	The Lady of the Camellias	Dec. 24	9
48th Street	Yes or No	Dec. 21	12
Fulton	Words and Music	Dec. 24	9
Gaiety	General Post	Dec. 24	9
Globe	Jack o' Lantern	Oct. 16	81
Harris	The Naughty Wife	Nov. 17	52
Hippodrome	Cheer Up	Aug. 23	221
Hudson	Pipes of Pan	Nov. 6	65
Knickerbocker	Her Regiment	Nov. 12	50
Liberty	Going Up	Dec. 25	6
Longacre	Leave It to Jane	Aug. 28	150
Lyceum	Tiger Rose	Oct. 3	106
Lyric	Les Miserables (film)	Dec. 3	54
Manhattan	Chu Chin Chow	Oct. 22	84
Maxine Elliott	Eyes of Youth	Aug. 22	156
Morosco	Lombardi, Ltd.	Sept. 24	118
Park	Land of Joy	Nov. 1	73
Playhouse	Billeted	Dec. 25	7
Plymouth	Gypsy Trail	Dec. 4	33
Princess	The Grass Widow	Dec. 3	34
Republic	Parlor, Bedroom and Bath	Dec. 24	9
Shubert	Maytime	Aug. 16	163
39th Street	Blind Youth	Dec. 3	34
Winter Garden	Doing Our Bit	Oct. 18	94

J. J. ROSENTHAL.

CONCERNING J. J. ROSENTHAL

Popular Manager of Bronx Opera House Has Built Up a Big Business

J. J. Rosenthal, under whose management the Cohan and Harris Bronx Opera House has been made a great success, began his career as a newspaper man in the days when the late Macon McCormick was city editor of the Cincinnati *Times-Star*. After spending two years as a police reporter on the Cincinnati *Enquirer*, Rosenthal became press agent for John H. Havlin and R. E. J. Miles, remaining with these managers at the Havlin and the Grand Opera House for a number of years.

It was ever the proud boast of the late John R. McLean, owner of the Cincinnati *Enquirer*, that no one had money enough to buy an advertisement on the front page of his paper and when young Rosenthal had a large free advertisement stamped in red announcing the coming of Edie Ellsler, in "Hazel Kirke," on the first page of the *Enquirer*, Mr. McLean requested the discharge of the wide-awake press agent, though, at the same time, giving him much publicity by telling his readers how "Jake," as he is familiarly known, got the best of him.

Rosenthal's beat was the making of him, and coming to New York he became associated with Charles Frohman, Klaw and Erlanger and the Cohan and Harris and A. H. Woods' interests. He brought George Broadhurst into prominence as an author twenty years ago, when he presented "What Happened to Jones," has successfully piloted Julian Eltinge to stardom and for three seasons managed the starring tours of his wife, Kathryn Osterman.

Mr. Rosenthal is very popular in the Bronx, having particularly endeared himself through most valuable aid and assistance, with no thought of self, to the many civic and charitable benefits that make for the betterment of the Borough of the Bronx.

THREE PORTMANTEAU PLAYS

Three new one-act productions were made last week by Stuart Walker for his Portmanteau Theater at the Playhouse, Chicago. The list included "Stingy," a Christmas pantomime, by Maxwell Parry; "A Night in Avignon," by Cale Rice Young, and "The Son of Isis," a drama of Egypt, by Thomas J. Kelly.

"UNCLE TOM'S" MEN IN ARMY

REDWING, MINN. (*Special*).—Four members of William H. Ribble's "Uncle Tom's Cabin" Company have recently enlisted in the army. They are H. B. Barnhouse, located at Camp Dodge, Des Moines; Harry Phillips, at Syracuse, N. Y.; Russell Lindsey and R. G. Gilphillan, at Indianapolis.

Frank Carter has been engaged for the new Ziegfeld "Midnight Frolic."

NEW YORK THEATERS

Playhouse W. 48th St. Phone 2628 Bryant. Evgs., 8.30. Mats. Wed. & Sat., 2.30

MARGARET
ANGLIN
IN A NEW COMEDY
"BILLETED"
By F. Tennyson Jesse and H. M. Harwood.

William A Brady's **48th St.** Theatre, nr. B'way. Tel. 178 Bryant. Evgs. 8.30. Mats. Thurs. and Sat.

G. M. Anderson and L. Lawrence Weber offer
YES OR NO
A PLAY OF WOMEN AND THEIR HOMES
By Arthur Goodrich.

Winter Garden Broadway and 50th Street.
Evgs., 8. Mats., Tues., Thurs. and Sat., 2.
Annual Fall Production
DOING OUR BIT

SHUBERT 44th W. of B'way. Phone 8429 Bryant. Evgs., 8.00. Mats., Wed. and Sat. at 2.
A PLAY WITH MUSIC
MAYTIME
With CHARLES PURCELL and PEGGY WOOD & WILLIAM NORRIS

Booth Theatre, 45th Bt., W. of B'way. Phone Bryant 6100. Evgs., 8.25. Matinees Wed. & Sat., 2.25.
Richard Walton Tully Presents
GUY BATES POST
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Dec. 24-27-28-31, Jan. 3 & 4 at 2.45 P. M. and Dec. 29 and Jan. 5, at 10.45 A. M.
Three One Act Plays at Each Performance
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Mr. Leo Ditrichstein
In a New Comedy
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MADAME SAND
"An evening of pure delight."—*Evening Mail.*
Beginning Dec. 31—LAURETTE TAYLOR in "HAPPINESS."

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PARLOR, BEDROOM and BATH
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With FLORENCE MOORE and JOHN CUMBERLAND.

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By Edward Childs Carpenter, author of "The Cinderella Man."
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Eltinge West 42d St. Evgs. 8:30 Matinees Wednesday and Saturday 2:30
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Matinee Every Day
Staged by E. H. Sothern
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LEAGUE TO GIVE DANCE

The Professional Woman's League will give a Christmas dance at the club rooms, 1999 Broadway, on Friday evening, Dec. 28. A New Year's Eve party will be held on Dec. 31.

A service flag with fourteen stars has been presented to the League by their president, Mrs. Helen Whitman Ritchie.

SARG'S MARIONETTES TO BE SEEN

Tony Sarg's marionettes will be seen for the first time on any stage at the Neighborhood Playhouse on Saturday night, Dec. 29, and the performance will be repeated on Dec. 30, Jan. 5 and Jan. 6. These puppets, which are about three feet in height, will be seen in three short plays, and will be accompanied by voices.

TO AID DEPENDENTS

The Stage Women's War Relief is planning to place posters in the mess halls of every cantonment in the United States. They will read as follows: "The Stage Women's War Relief asks that every man who directly earns his living through the theater—actors, stage hands, ushers, men before the curtain and men behind it—will make himself known to us by writing to the Training Camps Department, Stage Women's War Relief, 366 Fifth Avenue, New York.

"We would be happy if he would confide to us his needs or those of his family. It will be a pleasure to us to keep in touch with him Over There and to look after the interests of those dependent upon him while he is away.

"Write to us and we will write to you. Give us your present company and regiment, your old profession and your home address."

"THE VERY IDEA" IN THE BRONX

"The Very Idea," presented at the Bronx Opera House, week of Dec. 17, with Richard Bennett and Ernest Frieux as the chief fun makers, was received with gales of laughter throughout the performance.

John Drew and Margaret Illington in "Gay Lord Quex" is the Christmas week attraction. This will be Mr. Drew's first appearance in these environs and a packed house at every performance is the box-office indication. IDA C. MALCOMSON.

HERE AND THERE

The Theater Assembly held its December Social Day in the Grand Ballroom of Hotel Astor, Friday afternoon, Dec. 21. Over one hundred members of the Signal Corps appeared in uniform as guests of Mrs. J. Christopher Marks, president of the society. The program included Ernest Glendinning, of "The Gypsy Trial"; Daisy Pickering, of "The Eyes of Youth"; Arthur Albro, of "Maytime," and Douglas Stevenson, of "Jack O'Lantern."

Chauncey Olcott shipped to the boys of the 165th Infantry Regiment, now in France, a Christmas box, containing 25,000 cigarettes, 2,000 packages of assorted chewing gum, 200 pounds of candy, 2,500 packages of smoking tobacco, and one hundred cob pipes. The 165th Infantry was formerly the New York 69th Regiment.

J. C. Breil, composer of the music for D. W. Griffith's productions, "The Birth of a Nation" and "Intolerance," has been engaged as musical conductor for the tour of Roshanara's Divertisements, which opened at Harrisburg, Pa., on Christmas Day. The organization will carry a large orchestra.

Eva Tanguay obtained a divorce in Chicago Dec. 19, from John W. Ford. They were married at Ann Arbor, Mich, in 1913. Ford was her dancing partner.

Nigel Barrie, who was seen here in musical comedy productions, in vaudeville, and later played with Clara Kimball Young in motion pictures, has joined the royal British Flying Corps.

Ed Scheibel has recently purchased the interest of C. A. Day in the local theater, the Plumb, in Streator, Ill. This house presents motion feature pictures and occasionally the best of the road attractions.

The Stage Women's War Relief cleared $7,263.83 in the nineteen days of the Hero Land Bazaar. The receipts which were turned over on Halifax Day were $417.

"Ruby Red," an Oriental satire by Clarence Stratton of St. Louis, was a feature of the Christmas bill of the Cincinnati Art Theater with a former member of the Pavlova-Mordkin company in one of the roles. The same play is announced for the January bill of the Players' Club of San Francisco at their Little Theater.

STAGE CHILDREN'S FUND SHOW

The annual entertainment of the Stage Children's Fund, of which Lee Shubert is honorary president and Mrs. Millie Thorne, president, will be given at the Thirty-ninth Street Theater, on Sunday evening, Dec. 30. The program will be arranged by Mme. Monzelli.

MARRIAGES

KINKEAD-PATCH.—Lieutenant Cleves Kinkead, former playwright who is now an officer of infantry at Camp Grant, Rockford, Ill., and Kathleen Patch, of Shelbourne Falls, Mass., were married recently in Toledo, Ohio. Lieutenant Kinkead is the author of "Common Clay."

KORYA-DAVIS.—Leal Davis, leading woman with "A Night in Honolulu," the new Hawaiian play by Howard McKent Barnes, was married to Harold Korya at the bride's home in Indianapolis, Dec. 20.

DEATHS

FERGUSON.—Terry Ferguson, prominent twenty years ago as an Irish comedian and dancer, died Dec. 7, at his home, 272 William Street, Buffalo, N. Y. He was 57 years old. Ferguson retired from the stage in 1896 and became proprietor of the Niagara Hotel in Buffalo. He formerly played in vaudeville.

MANN.—W. F. Mann, a former Chicago theatrical producer, died on Dec. 15. Mr. Mann retired from the theatrical business seven years ago and settled on a farm in Fennville, Mich. His death occurred after an illness of two weeks. He is survived by his widow, Emily Gale Mann, and five children. He was born in Baxter Springs, Kans., Jan. 10, 1870. Prominent among Mr. Mann's theatrical successes were "As Told in the Hills," "Tempest and Sunshine" and "The Cow Puncher," all three of which played from coast to coast.

MARRIOTT.—Charles Marriott, an old-time actor, died in Los Angeles, Dec. 8. He was 58 years old. Mr. Marriott was born in London and located in Los Angeles some years ago to improve his health. Up to, or near the time, of his death, he was actively engaged by the leading film companies on the Pacific Coast, including the Morosco, Universal, Lasky and Vitagraph. In the first named company he was a member of the regular stock company for two years.

MCCABE.—George F. McCabe, who in the last thirty years had been seen in many prominent character roles in Broadway and road productions, as well as motion pictures, died Dec. 17 at Bellevue Hospital after a long illness. A widow survives.

ROMEI.—Francesco Romei, for the past ten years an assistant conductor and musical secretary at the Metropolitan Opera house, died Dec. 18 of heart disease at the Roosevelt Hospital. Mr. Romei was born in Bologna, Italy, of a noble family, was a graduate of the conservatory there, acted as conductor and co-repetiteur in many of the principal theaters of Europe, and served for ten seasons at the opera in Buenos Ayres, and for five years at the Scala Theater in Milan. He came to New York with General Manager Gatti-Casazza. He leaves his wife here and two brothers in Italy.

WADSWORTH.—Esther Wadsworth, daughter of Genevieve Delaro, aged twenty-three, died in Los Angeles Dec. 12.

NEWS OF STOCK PLAYS AND PLAYERS

A PLAY WITHOUT A NAME

Put On, However, at Jamestown, N. Y.—Winner of Title Will Get a Cash Prize of Twenty-five Dollars

JAMESTOWN, N. Y. (*Special*). — Samuels Opera House: In the first production of an as yet unnamed play, the Pauline MacLean Company presented a very acceptable novelty, Dec. 17. The play, a story of banks and loan sharks with a pretty love theme running through it, contained some clever lines, good situations and several remarkably true to life characters. The play was well received and drew some of the best business of the season. The second and third acts were notable for their home-like atmosphere and the utter lack of staginess. As Peace Sullivan, the brisk, business-like young "bawler out" with a loan association, Pauline MacLean had a part so unlike any of her former roles that she was a revelation. Without overacting, she put over her lines so cleverly that she was irresistible. As Dick Allen, Ed. Clarke Lilley, who incidentally is author of the piece, played a good part spendidly, making a fine impression. Geo. Ormsbee as Downs the embezzeling bank cashier gave a most sympathetic portrayal, displaying his versatility in a marked degree. Esther Welty as Edith Downs was perfect as the silly, extravagant girl of today. Ernest Kast as Bendis and Jas. K. Dunsett has Brice played with ease and ability. Lucy Neil as Mrs. Garrity, in two short scenes, was one of the hits of the play. Josephine Bond was sincere as Mrs. Allen; Robert McKinley as Leary, Ronald Rosebraugh as Davis and W. W. Richards as Donovan completed the very adequate cast. The $25 prize for the best name for the play has caused much interest; many titles have been handed in and the winner will be announced later. "In Walked Jimmy," 23.

A. L. LANGFORD.

DESMOND PLAYERS, ELMIRA

ELMIRA, N. Y. (*Special*).—The Mae Desmond Players gave a splendid, interesting and entirely unobjectionable production of "Her Unborn Child," at the Mozart, Dec. 17-22, to good business. Mae Desmond made a strong Felice Kennedy and pleased greatly by the human characterization she gave the role; Frank Fielder was all that could be desired as Ted Livingston and did the part ample justice; Millie Freeman made a sympathetic mother, a capital bit of work, and Dudley Clements was a hearty Rupert Kenendy. John J. Farrell made the role of Dr. Remington stand out for its excellence. Olga Gray did her best work of the season as Sarah Livingston. Ruth Van was a good Beth Forrester, and Bernice Callahan a lively Mibbs. John Williams painted some special scenery attractive to the eye, and the stage direction of A. Gordon Reid was competent as usual. "Pretty Peggy," Dec. 24-29.

J. MAXWELL BEERS.

BATTERY BENEFIT AT SALEM

SALEM, MASS. (*Special*).—Week Dec. 17, benefit week at the Empire for Battery F and, as the attraction, Mgr. Katzes presented "St. Elmo." Julian Noa in the title part was excellent, filling all the varying moods of the role with skill; Jane Salisbury made a very sympathetic Edna Earle; she received a warm welcome and looked much refreshed for her brief vacation; Elmer Thompson furnished almost all the comedy, in the role of Van Jiggins; as always, he was good; David Baker as Mr. Hammond filled the part splendidly; Priscilla Knowles made an excellent Agnes, and Florence Hill as Gertrude was equally good; Joseph Thayer was a fine Dr. Harding, and John B. Mack as the rather mild villain, Gordon Leigh, was excellent; Raymond Capp and Paul Linton both contributed good work in minor roles. Christmas week, "Fifty Miles from Boston."

Irene Ford of the Empire staff was recently elected "Daughter of the Battery" by a very large majority. Miss Ford is very popular with the Empire patrons and she is receiving many congratulations on her victory.

DOROTHY BENNETT.

STOCKS ON THE JERSEY SHORE

UNION HILL, N. J. (*Special*).—The B. F. Keith Players presented "Rich Man, Poor Man" week Dec. 17 at the Hudson Theater. This charming play has broken all previous records for attendance at this stock theater this season and the management was unable to accommodate all who sought admission, the house being entirely sold out at all evening performances and the daily matinees well attended. Mr. Broadhurst has handled his subject in a very masterly manner and by its brilliant and well constructed dialogue proves the old adage that "Love is greater than riches." Dorothy Shoemaker, leading lady of the company, appeared in the lovable role of Bab, and played the part with rare sympathy and feeling. The role of Bayard Varick was in the capable hands of Jack Roseleigh, and by his artistic work made the part stand out strong. Joseph Lawrence as Mr. Mapleson, a dear old man who loved Bab, gave a performance that will long be remembered by the patrons of this theater. Special mention is due to Aldrich Bowker, who gave a perfect interpretation of a most difficult role. Since joining the company four weeks ago Mr. Bowker has made a host of loyal friends by his pleasing personality and dramatic ability. George Barbier as the gruff, obstinate old man who knew no will but his own gave a splendid characterization. Steward Wilson as David, a cripple, easily won all hearts by his intelligent performance; Jessie Pringle was real good as Mrs. Tilney; Miss Natalie Perry as Miss Beeston was immense. As the slangy working girl, Bettty Brown, was capital. Satisfactory work was done by Stuart Robbins, William Davidge, William Goldhardt, and Byron Randoll. "Little Women," week Dec. 24.

HOBOKEN, N. J. (*Special*).—The Strand Players presented "Fine Feathers" at the Strand to satisfactory business the week of Dec. 17. That a love for fine clothes may lead to painful if not disastrous results if carried to extremes is the moral of this play. The production was well staged and thought by many to be the best-presented piece at this house this season, and was received with every manifestation of approval by the patrons of this theater. Gladys Malvourn filled the role of the wife in a very capable manner and acted with rare dramatic force and greatly pleased her many admirers. The role of the husband was well acted by Howard Chase. Good work was done by the other members of the cast. "Under Cover" week of Dec. 24.

C. A. BITTICHOFER.

"THE PARISH PRIEST," NEW HAVEN

NEW HAVEN, CONN. (*Special*). — "The Parish Priest" proved a very interesting vehicle for the Hyperion Players week Dec. 15. Alfred Swenson in the title role played the part splendidly. Mr. Swenson is particularly versatile, becoming almost entirely different in each role. This week he is the Irish priest to every detail; Jane Morgan as his ward was winsome and sweet as ever. Frank Thomas as Jim Welch made the role a strong one; DeForrest Dawley as Dr. Welch showed careful study of the character. Faith Avery had a very disagreeable role as Agnes but played it very well; Louise Farnum as "A visitor from Ireland" was bubbling over with "blarney"; Arthur Griffin as the old servant drew many a laugh with his funny brogue. Russell Fillmore as Frank did his usual good work. The play was under the direction of Harry Andrews and the smoothness of the production was indeed a credit to him. "Capt. Kidd Jr.," 24.

The *Morning Journal Courier* ran a letter from Manager O'Connell of the Academy of Music in Halifax in which he tells of the heroic work Carl Jackson and Evelyn LaTelle, formerly of the Hyperion Players. Miss LaTelle was injured but helped to care for the wounded in spite of this. The news of their safety will be welcome to their many friends.

HELLEN MARY.

TEMPLE STOCK TRIO

Left: Smythe Wallace. Top: Robert Brister. Right: Hazele Burgess.

Smythe Wallace, heavy man with the Temple Stock company, Auditorium Theater, Alaiden, Alass., at the request of the management, played Santa Claus to some 1,500 kiddies at a December 24 matinee. Mr. Wallace has recently rejoined the Maiden company, receiving a veritable ovation on his return. Two seasons ago he was an especially popular member of the Temple stock. As Santa, Mr. Wallace scored his usual success.

Robert Brister is leading man of the Co.

"MADAM X" IN NEWARK

NEWARK, N. J. (*Special*).—The versatile Orpheum Players presented at the Orpheum Theater a perfect presentation of "Madam X," and it can truly be said that a more accurate and better production of this popular play could scarcely be given. Manager Henry P. Nelson put this play on by request of the patrons, who showed their appreciation by turning out in large numbers. Capacity business greeted the players at all performances. The play was thoroughly enjoyed by all who attended and proved a genuine treat. Elsie Esmond, who has strongly established herself in the hearts of Newark playgoers, appeared in the title role of Jacqueline Floriot (Madam X), the drug addict and murderess. Miss Esmond more than filled the requirements, and her work was indeed ideal and compared most favorably with that of Dorothy Donnelly, who originated the part in the original New York City production. John Lorenz, Newark's most popular leading man, carried off the male portion of the honors, as he usually does, and in the part of Floriot played his part in a very dignified and sincere manner. His popularity seems to increase each week and his initial entrance is always greeted with an outburst of applause from his army of admirers. John Dillon, the clever juvenile of the cast, appeared to the greatest possible advantage as Raymond Floriot, and his work in the last act, where he delivers a long address to the jury, was very convincing and strongly gripped the audiences by his dramatic eloquence. Morris Burr and George McIntee pleased by their clever sense of humor. Bella Cairns was very charming as Helene. Carolyn Friend is proving a big favorite by her clever work, and as Marie, a maid, was pleasing. Stage Director Claude Miller did splendid work as the prosecuting attorney. Fred James as Noel gave a finished performance. Other members of the cast did exceedingly clever work. "Mile-a-Minute Kendall" Dec. 24.

C. A. BITTICHOFER.

"POOH BAH" OF VANWINKLEHURST

A MIRROR reader from somewhere upstate sends down what follows:

Up in the Catskill Mountains, not many miles from where Rip Van Winkle was supposed to have taken his famous sleep, there is a woodland spot called Davenport Center, and in this rustic township is a beautiful body of water called Sherman Lake, named after comical Dan Sherman, who is cutting up capers at the Orpheum. He owns the lake and all of the land around it. In fact, he is the rightful owner of the only hotel, several summer cottages, the "opery" house, often used for town meetings and dances; he controls all the row boats—in fact, he is the "Pooh Bah" of the town. The place had a jail, but it was so poorly patronized that Dan turned it into an ice house. The name of Dan Sherman around Davenport Center is the biggest thing in the burg. Dan did not intend going on the road this season, but last summer a big fire destroyed his home. The only things saved were his stage scenery and costumes, when the embers turned cold.

Dan Sherman has been on the stage many years; he has traveled all over the world; he talks four languages; he knows what a York State shilling is; in fact, he has saved many of them; he is versatile; he's a farmer, comedian, fiddler, blacksmith, hotel man, landlord.

DREAD WEEK IN SOMERVILLE

SOMERVILLE, MASS. (*Special*).—Clyde E. McArdle, manager. With two capacity audiences which filled every seat and stood folks up in the back of the theater, the week before Christmas was ushered in at the Somerville Theater with the Somerville Theater Players presenting Robert W. Chambers sensational dramatization of his famous book, "The Common Law." From the splendid manner in which it was done and the way the audience received the play, business will no doubt get better if that is possible. Truly a remarkable thing, for the week before Christmas is universally admitted to be "tough pickings." Adelyn Bushnell as Valerie West, appeared (both dressed and partly undressed) to particularly fine advantage. Arthur Howard as Kelley, gave a perfect potrayal and well merited the applause he received. Rose Gordon as Rita Tevis, was seen in her best work since coming to Somerville; she looked and acted the role to perfection. Brandon Evans made a good Querida, and John M. Kline as Sam Ogilvy, continues his good work with relish. Other members including John Gordon, John Dugan and Grace Fox contributed their equal share. Arthur Ritchie's production was flawless. "The Gentleman from Mississippi" followed.

STEADY.

"THE OTHER WIFE" IN HAVERHILL

HAVERHILL, MASS. (*Special*).—Academy Players: Week Dec. 17-22, "The Other Wife," to good business. William Freeman played Robert Bennington, the attorney, giving a very fine and forceable portrayal of that character; James Hayden and Gertrude Walters as Mr. and Mrs. Jack Stewart were fine, and as the "newly-weds" added much to the comedy lines of the play; Mabel Colcord as Mrs. Robert Bennington, the wife, was charming, her marked ability making this role stand out with unusual brilliancy; Walter Gilbert as Richard was good, putting all the youthful vigor that the role demanded; Miss Ione Magrane as Isabel Bennington was charming, playing with such intense sweetness and grace that even her audiences envied Mr. Richard; Clara Rose Hubner and Clifford Boyer as the maid and the butler were very good and played their parts well; Walter Scott Weeks as Frank Stillman deserves especial mention for his excellent work in this most difficult role; Harry Leland, the genial director, took the part of Boss Riley and won the hearts of his audiences. The patrons like to see him behind the footlights, as was evidenced by the hearty applause which greeted him; Ben Hatfield played Officer Day, and Vida Croly Sidney, who comes over from the Lowell Company for the week, played Grace Vance, the other wife. Charles Squires designed the scenery and made a beautiful setting. Produced under the personal direction of Harry Leland.

Week 24-29, "Little Jonny Jones," followed by "In Old Kentucky."

C. T. ISSERTELL.

NORTHAMPTON'S WEEK OFF

NORTHAMPTON, MASS. (*Special*). — The Northampton Players had a week off Dec. 17. Manager Melville Burke and Harry Hollingsworth went to New York; Aline McDermott, to her home in Jersey City; Blanche Frederici, Eugene Powers, L'Estrange Milliman, Corbett Morris, Frank Dawson, Frances Stamford, Donald Campbell, and Maurice Worcester remained in Northampton; Helen Dale went to her home in Rochester; Margaret Armstrong, who closed her engagement here 15, has gone to Lynn; George Wood, scene painter with the company, spent the week in Northampton. The Christmas week play is Charles Hopkins' "How Much Is a Million?"

MARY BREWSTER.

MERRY MAKERS IN LAWRENCE, MASS.

Emerson Players in "The Harvest" and "Irish Loyalty," Acted by the Author, Lawrence Brooke—A Holiday Stimulus

LAWRENCE, MASS. (*Special*).—"The Harvest," a play in a prologue and three acts, by Henry Hamilton, was the offering of the Emerson Players, at the Colonial Theater, week of Dec. 17-22. It proved to be both interesting and refreshing, and at times melodramatic, but in the hands of the Emerson Players, under the direction of Bernard Steele, a very creditable performance was the result. A new member of the company, in the person of Eugene Fraser, made his first appearance, and in the role of Captain Tressider in the prologue, and that of Colonel Tressider in the play, a character of the "villain" type, he showed himself to be an able actor. Dorothy Dickinson was cast as Lettice Vane; Leo Kennedy had the role of Roy Marston. Both were light parts, and failed to give either Miss Dickinson or Mr. Kennedy a good opportunity to appear at their best, but by good acting, they enacted the roles with satisfaction. Georgette Marcelle, as Nora Fitzgerald, appeared in a characterization somewhat different from anything she has yet attempted, since coming here, and was immensely pleasing, with her delightful brogue, as the bright little Irish colleen. Joseph Crehan, as Bevil Brooke, worked with Miss Marcelle, and they had a number of humorous scenes together, which they did very well, and which gave them a splendid opportunity to display their versatility.

In the prologue, Joe Guthrie was cast as Hamish; Viola Faust, as Geoffrey; Maud Blair, as Brenda Musgrave; and Eugene Fraser, as Captain Tressider and Franklyn Munnell, as Noel Musgrave. In the play, the cast was: Leo Kennedy, as Roy Marston; Joe Guthrie, as Hamish; Maud Blair, as Mrs. Marston; Joseph Crehan, as Bevil Brooks; Dorothy Dickinson, as Lettice Vane; Georgette Marcelle, as Nora Fitzgerald; Henrietta Connor, as Miss McCloud; Eugene Fraser, as Colonel Tressider; Franklyn Munnell, as Sir Noel Musgrave; and John Flaherty, as a servant. The theater was decorated with Christmas wreaths and evergreen, and presented a seasonable appearance.

As a stimulus to the week before Christmas business, the management offered inducements, in the shape of orders for a ladies' suit to the lady attending the Tuesday, Wednesday, or Thursday matinees, or the Tuesday evening performances, and holding the lucky ticket. Needless to say this week's innovation had the desired result.

Lawrence Brooke, a popular member of the Emerson Players, since their opening in this city, and his wife, Eugenia Lyon, left the company last week, and opened at the Empire, Dec. 20, for 3 days, in a one-act dramatic sketch, written by Mr. Brooke, and entitled "Irish Loyalty." In the act with Mr. Brooke, besides Miss Lyon, is Owen Donahue, a Lawrence boy, known on the stage as J. Hall Owen. The sketch, which deals with the intrigues of a German agent furthering his pro-German propaganda, to the extent of embroiling the United States in a war with England, by playing on the natural resentment of an Irishman to English rule, went big and was greeted with much applause. To the delight of the audience, the Irishman, played by Mr. Brooke, turned out to be a Secret Service agent.

W. A. O'REILLY.

1879 **Annual Number** 1918

The Issue Dated February 2d
The Regular Issue of that Week
Regular Cut and Advertising Charges

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KANE PREMIERE AT LYNN

LYNN, MASS. (*Special*).—The Players, Edmund V. Phelan, manager; Jack Bennett, director; week Nov. 26, Alice Bentley made a distinct hit as Sally O'Brien in "The Daughter of Mother Machree." Arthur Vinton was most satisfactory as Will Homer; Edith Cooper, ingenue, did Mother Machree to perfection. Week Dec. 3, "The Broken Butterfly" played to good business all week. Alice Bentley was the winner of warm approval for the refined dressing and playing of the title role. It was said of her work that she realised that the success of the play depended almost entirely on the proper costuming of the character. Arthur Vinton as Philip Hale gave a forceful portrayal of the part; Edith Cooper as Nellie Ryland and Eddie Phelan as Jack Stull handled the comedy with their accustomed skill; Walter Grey, Sadie Galloupe, Jessie Greenough, John Taylor and Bert Keller contributed a generous share of the week's success.

Week Dec 10, the new version of Charles Sumner's virile play, "The Natural Law," drew good houses all week. Miss Bentley as Ruth Stanley was most thoroughly convincing, while Mr. Vinton gave an exceptionally excellent performance as Dr. Ralph Webster. The supporting company consisted of Sadie Galloupe as Mrs. Franklin; Edith Cooper as Della Forbush; Walter Grey as Jack Bowling; John Taylor as Freddie Donlin; Eddie Phelan as Larry, and Bert Keller as Judge White. All did conscientious work.

Holden Payne, representing the Charles Frohman interests, and Whitford Kane, the author, have been in Lynn all week directing the rehearsals of Mr. Kane's new play, "My Dark Rosaleen," presented week Dec. 17 at the Auditorium for the first time on any stage. Gareth Hughes, of "Caliban" fame, has joined The Players for this initial production.

AUBREY GOODALL.

HATHAWAY CO., BROCKTON

BROCKTON, MASS. (*Special*).—The Hathaway Players scored another success in the musical farce comedy, "Adele," playing to large and pleased houses. Enid May Jackson in the title role and Charles S. Wilson as the Baron Charles De Chantilly showed musical and artistic ability, making a pronounced hit; Walter Bedell, Clarence Chase, Bob McClung, John Loraine, Mildred Florence and Jane Stuart did fine vocal and dramatic work. The stage settings under the direction of William H. Dimock left nothing to be desired. "The Little Minister" week 24.

Manager Warren O'Hara and Gus Prescott of the Hathaway Players have enlisted in the U. S. Naval service.

W. S. PRATT.

"THIRD DEGREE," SEATTLE

SEATTLE, WASH. (*Special*).—The Wilkes Players at their theater appeared in a realistic presentation of "The Third Degree," Dec. 9-15, which drew audiences ranging from small to large. Grace Huff scored a triumph in the role of Mrs. Howard Jeffries, Jr., and her delineation was natural and complete; Henry Hall showed his skill and ability to very great advantage as Richard Brewster; Norman Feusier as Captain Clinton was strong and effective, and his portrayal was realistic. Jane Darwell, Ruth Renick, Ivan Miller, George Barnes, George Rand, Addison Pitt, George Cleveland and others made the most of their respective roles. Same co., in "Kick In," 16-22.

BENJAMIN F. MESSERVEY.

COMMUNITY IN PASADENA

PASADENA, CAL. (*Special*).—After two weeks in a temporary location at the Shakespeare clubhouse, the Pasadena Community Players have returned to the Savoy Theater, which has been extensively redecorated and improved for their occupancy. The opening bill at the new location (Dec. 6) was "An Old-Fashioned Gentleman," an adaptation from the French of Labiche. Week 10, "Lady Windermere's Fan," by Oscar Wilde, with a special pre-Christmas program of one-act plays, including a Cinderella pantomime by Mrs. Torrey Everett of Pasadena, for the following week.

The associate players are assisting with the productions, Gilmor Brown, director, drawing from their ranks to fill out long casts. Among the associate players whose work has been particularly commendable, have been Eloise Sterling, Mrs. Arthur H. Palmer (Adelle Adams), Genevieve Church Smith, Mr. and Mrs. Samuel Hinds, Janet Murdock, Martha Graham and Adrien Westley.

The musicians and readers working in the Community Playhouse movement are helping by contributing musical numbers and special features for the entr'actes.

For each play produced by the Community Players there has been and will be under the present organization, a producing committee which co-operates with Mr. Brown in designing the sets and in many cases building the scenery.

A benefit performance for the Halifax sufferers is being arranged under the direction of Arthur K. Wyatt and will be given in the high school auditorium which seats 1,400. Members of the Community Players and others are volunteering their services.

Road shows at Clune's Pasadena Theater have been "Potash and Perlmutter in Society," "Erstwhile Susan" with Henrietta Crosman, and "The Thirteenth Chair," all playing to good business.

A production of "Plymouth Rock," a Thanksgiving operetta by Mrs. Harrison Riley, was recently given by the Children's Educational Theater Society, Margaret Martin directing.

MARJORIE DRISCOLL.

IOWA'S FIRST LITTLE THEATER

Waterloo has a Little Theater, the first, we believe, in Iowa. It has started forth on its career in a quiet and unostensible way and the experiment will be watched with interest by many people, in the profession and out of it. In summing up the object of this little institution, a minister of that city says: "Those who seek their relaxation at the drama league theater will find an enjoyment unalloyed by any blush or qualms of conscience. The plays are not of the heavy, high-brow variety, and they are often lightened up by comedy and sometimes transfigured by a rare idealism; but they are never dropped to the level of the tedious and boring performances which go by the name of burlesque—strings of senseless songs and useless pink ballets, which leaves a brown taste in one's mind. It may be that there are a large number in the community who demand such things of the theatrical managers; if so, they have their reward. But there are others surely who like to have their minds entertained as well as their grosser faculties, and these, it may be predicted, will soon come to find what they are asking for in the productions of our own Little Theater."

F. E. FORTER.

The Gardinier Stock Co., of Ft. Dodge, Ia., announce that they are playing to capacity business at almost every show. They are clever people.

STOCKS OF BROOKLYN

BROOKLYN, N. Y. (*Special*).—Week Dec. 17, the Cinderella Producing Co. presented a new play entitled "When A Woman Loves." The identity of the author, a Mrs. Christian, is wrapped in mystery. Miss Christian (presumed to be Mrs. Christian's daughter) portrays the role of Zoe Farrell, the long suffering wife of a husband addicted to drink. Sir Arthur Rene Renard takes an interest (which is not entirely platonic) in the neglected wife and at length succeeds in inducing her to get a divorce from her weak partner, Major Farrell. Rowden Hall gave a superb portrayal of the seducer and Norman Houston left nothing to be desired in his delineation of the drunken husband. Now enter two schemers in the persons of Lady Howard and Lady Belew, who only cease scheming when they have won Sir Arthur away and wedded him to Alice Howard, leaving Mrs. Farrell nothing to do but betake herself and her broken heart to the nearest convent. The role of Alice Howard was cleverly portrayed by Cecil Spooner, while Charlotte Wade Daniels and Alma Dean won fresh laurels in the parts of Lady Howard and Lady Belew respectively.

Notwithstanding the excellent presentation of this four-act play and the interesting development of the plot, the concensus of opinion is that the play is not entirely convincing.

"The Devil" at the 5th Avenue

BROOKLYN.—Week 17 the Fifth Avenue Theater Stock Co. presented a three-act drama entitled "The Devil." Charming bits of humor brighten up this serious play and the large audiences were generous in their applause. Mr. McWatters in the title role and Miss Melvin in the part of Madame Krans were accorded frequent applause. The cast also included Edmund Abbey, Edward C. Davis, Edna Preston, Aubrey Bosworth, Caroline Morrison and William Short.

JOSEPH R. GARLAND.

NEW PEOPLE IN MINNEAPOLIS

MINNEAPOLIS (*Special*).—Charles A. Niggemeyer, manager of the Shubert Theater in this city, has returned from New York where he engaged people for his stock company, which opened Sunday, Dec. 23, in "A Widow by Proxy."

Florence Stone will head the new organization. Dwight Meade, former leading man of "The House of Glass," and just from an engagement in New York, will have the principal male roles. William Mortimer, who appeared with "The Modern Players" during the last few weeks of their Shubert engagement, will be stage director and supervise productions.

W. R. Russell, also of the Players, returns as stage manager. Frederick Dunham, playing the leading juvenile role this season in "Stop, Look and Listen," will have the same line of parts. The "second" man will be Edwin Arnold, until recently a leading man with the "8 and A" pictures, and Nan Sullivan, seen here last season at the Orpheum in a vaudeville sketch, will have "second business."

After the first of the year Manager Niggemeyer says he will produce a number of new stock releases, not previously available. These will include "Potash and Perlmutter in Society," "The House of Glass," "Fair and Warmer," "The Woman He Married," and "The Silent Witness."

CAROLINE BRENDE.

PRINCESS PLAYERS, DES MOINES

DES MOINES, IA. (*Special*).—"The Thief" is one of the most pleasing plays of the season for the Princess Players. Isabel Randolph as Marie Boysin gave a most unusual and excellent characterization of the young wife, and in the emotional scenes with Mr. Jackson was excellent. Selmer Jackson as Richard Boysin gave one of his most finished performances of the season. Tom Krueger as Fernand Legardes did by far the best work he has done since joining the Princess Players. Arthur Young as Raymond Legardes, the father, was most splendid. He has been a member of the Princess company for four seasons. Grace Young as Madame Legardes gave most excellent support as the wife. "Mamzelle," week 16;

KAHN.

FLASHES FROM STOCK STAGES

"One More Unfortunate"

The MIRROR has received the following from Frances Younge (in private life, Mrs. J. P. Barbee), well known in stock. "On the 9th of November I had the misfortune to fall and seriously injure my left knee. I was two weeks in the New York Hospital, and at present it is doubtful if I shall be able to resume professional work this season." Miss Younge's address is 253 West Fifty-fifth Street, New York.

—

Gwendolin Pates Grew has just contracted for the entire one-night stands in the Western territory of "The Heart of Wetona." Mr. Grew is a well known leading man in the stock circles and will play the part originally created by John Miltern. The company will open in Chicago Christmas week and will tour to the Coast. Most of the cast of the road show which closed on the International Circuit in Louisville, will be re-engaged.

—

Charles S. Emerson, general manager of the Emerson-Sites Players, has contracted for "The Other Wife" for Haverhill, Lawrence and Lowell, Mass. Mr. Emerson is giving his personal attention to the selection of plays.

THE MIRROR BOOK SHELF

"THY ROD AND THY STAFF."—A tonic for the Morals of the Soldier or the Sailor. By Eugene Hall, Vinita, Okla. Copyright 1917 by J. Eugene Hall and W. G. Williams, Vinita, Okla. Unique in size, binding and typography, with every page filled with maxims such as will comfort the soldier and the sailor, and others as well, is this timely little book. Not a maxim in its pages will conflict with the religion or politics of any. It is absolutely for all sorts and conditions of men. But particularly it is a book for all who are interested in the uplift and the maintenance of a world democracy. The binding matches the uniform of the soldiery. The size will not encumber the accoutrements. The text is a collection of epigrams taken at large from oriental manuscripts of very great antiquity, some of them as old as the time of Christ, and older, the originals of which almost certainly are no longer in existence. Most of these have been worked over in a manner which gives them greater power of appealing to modern readers. The arrangement in six parts treats in the order named of Creation, Duties Relating to Man as an Individual, The Passions, Consanguinity, or Natural Relations, Providence, or the Accidental Difference in Man, and Social Duties. The dedication is to all in the service of the Entente Allies. The idea is to place the book in the hands of the mothers, fathers, sisters, or other relatives and friends, to be by them sent to their heroes in the trenches, on the sea and in the air. There is a special Presentation Page on which the donor may inscribe the name of the presentee, together with his company and regiment numbers, and his rank in the same, following with the name and address of the donor. At the close of the volume are several blank pages for notes. The price is fifty cents.

"AIDY NOTHINGS OR WHAT YOU WILL" and a play, "Mary, Mary," in one act with a preface thereto by George Gordon; Sturgis and Walton, New York. This book may interest a class. There are paragraphs here and there which praise Shakespeare and George Bernard Shaw and admirers of the latter. A hasty glance at the contents makes the impression that the author of the whole had little to do. The ultra high-brow might spend a bit of time over it and be benefited thereby, but the busy man and the man of cares will not lose anything in not devouring the contents.

CLOSE CHICAGO ENGAGEMENTS

Arliss Quits the Blackstone and Blanche Ring Leaves the Olympic—Little Theater Company Disbanded

CHICAGO (*Special Correspondence*).—Two attractions closed suddenly last Saturday, Blanche Ring in "What Next?" at the Olympic, and George Arliss in "Hamilton," at the Blackstone. Consequently these two houses were dark all week. The National, on South Halsted Street, playing at popular prices, was also dark for the purpose of house-cleaning.

The Blackstone reopened Christmas Eve with Maude Adams in the Barrie comedy, "A Kiss for Cinderella," under management of Charles Frohman.

Cohan's Grand Opera House: Last night Miss Jane Cowl arrived in Chicago, "In Lilac Time," and will remain here for a while. Philip Hubbard, who is her chief support, has several plays to his credit.

The Olympia was also lighted last night, Kolb and Dill coming in "The High Cost of Loving." One of the features is Kolb and Dill's own "surprise" jazz orchestra.

"The Man Who Stayed at Home" opens at the Playhouse at 11 P. M., Dec. 24; quite a novelty. The play comes with a long record in Boston and Pittsburgh. The company organized for Chicago is a special one, as the play will be continued for some weeks.

Cort Theater: "The Gypsy Trail," by Robert Housum, had its first Chicago presentation here Dec. 23. Otto Kruger, in the role acted in New York by Ernest Glendenning, and Elsie Mackaye impersonates the character assigned in the East to Miss Phoebe Foster.

Illinois: The last but not the least is "Ziegfeld's Follies," which returned to the Illinois last night, Dec. 23, for its annual engagement of seven weeks.

Colonial: "The Brat," with Maude Fulton. Mr. Morosco announces 550 main floor seats for this engagement for $1. This is the first cut in prices here that has come to my notice.

Princess: "The Man Who Came Back" continues to good business.

Studebaker: "Love o' Mike," with George Hassel, remains.

Columbia (Burlesque): "Hurtig's Social Maids."

Strand: "Chimes of Normandy" was the Christmas opera; "Bohemian Girl" follows. Pleasing business.

Powers: Ruth Chatterton (sixth week).

Garrick: "The Passing Show."

La Salle: "Oh, Boy!" with Joseph Santley.

At the Auditorium: "Dinorah," Dec. 23, and "Ernani" was Christmas night. No Christmas matinee was given. Henry Hadley's new American opera, "Asora," which was to have been given its premiere by the opera company last Tuesday night at the Auditorium was postponed on account of the illness of Arthur Middleton, who was cast for the role of Ramatzin: "La Boheme" was given instead.

The Star and Garter (Burlesque) will have "Million Dollar Dolls" all week.

Whiffs on the Side

It is reported that Eddie Foy is the latest of the stage stars to succumb to the lure of the film. Following the completion of his Orpheum tour in February, Foy will go to Los Angeles to produce his own comedies in his own studio.

The Palace had an exceptionally good vaudeville bill last week. Sam Mann and his company presented a farce entitled "The Question." Others on the big bill were Bert Kalman and Jessie Brown, George Whiting and Sadie Burt, George Watts, Mattie Medlin, Sid Townes; also Leo Beers and Bert Fitzgibbon. Mang and Snyder closed the show.

McVicker's special attraction, "A Breath of Old Virginia."

"Stewart's 1917 Revue" headed the Rialto bill.

At the Great Northern, Sylvester Shaefer and company, "versatile artists," headed the bill. Cal Dean and Marie Fay, with the "Sorority Girls," presented a sparkling musical comedy. There were several other good acts on the meritorious program.

The Red Cross benefit at the theaters on Dec. 7 was not much of a success—very little was realized for this worthy enterprise here in Chicago.

The theaters have not as yet announced their prices for New Year's Eve performances, but they will be high enough, as everybody will try to make "Home Howl" that night celebrating the new year. It is stated that it will cost $5 to get a good view of the "Follies" that night.

If the reports that we get here are anywhere near true about companies closing and disbanding, on account of demoralized transportation facilities, why could they not get together and organize stock companies, presenting good royalty plays. There are many good towns where stock companies could play for several weeks this winter and do a good business. This would be better than loafing along Broadway or along the Chicago Rialto.

Chicago's Last Sad Rites

Maurice Browne admits that his effort to establish an "art-theater" in Chicago have been unsuccessful. The Chicago Little Theater Company has been disbanded after a week's performance in Central Music Hall, and the account is closed. The director departs laughing like a sportsman, says the Chicago *Evening Post*, and illustrates his state of mind with a comic story about the conventional Irishman who tried to get into a house and was kicked away from the door; tried again, and was booted downstairs from the first landing; yet again, and was hurled from the second landing, with the assurance that upon his fourth attempt he would be thrown out of the third-story window. Picking his shattered frame up from the sidewalk, the intruder remarked: "It seems as if they don't want me in there."

Having, as he believes, discovered the moral to this adventure, Mr. Browne will probably leave Chicago. At least he will stop trying to found little theaters here. He has nothing to say about his plans for the future, except that they have no reference to this city. For five performances of Bernard Shaw's "Candida," and one of Euripides's "Medea," his receipts were less than Oberlin and Madison paid for single performances on the preliminary tour.

Cabaret Supper New Year's Eve

"There are ways and ways to help the boys who are risking all for the big cause, and one of them is not to put on a long face and sit around home watching the New Year come in," said Mrs. George Hixson at the Stage Women's War Relief Workroom in the Illinois Theater. "By attending the cabaret supper dance we are planning for New Year's Eve in the Gold Ballroom of the Congress Hotel, those who wish can contribute to the fund for relief supplies, and enjoy themselves with a clear conscience and the satisfaction that their jollity is just another name for service. We are charging $5 a plate, and the best of professional talent in Chicago will assist." Mabel McCain is taking an active part in the sale of tickets and promotion of the affair.

Pledges "to give up entirely the expensive and wasteful dishes usual to theatrical people after the play (they cannot all afford it now) are being sent out to members of the theatrical profession for signing. The plan is sanctioned by Food Administrator Hoover and is known as the stage women's conservation pledge.

With the exception of the Palace, McVicker's and one or two other "loop" vaudeville theaters, which play the full weekly bills, other of the outlying houses play split weeks. Fear is expressed, on account of so many vaudeville people laying off, that these smaller and unimportant vaudeville houses will change their bills nightly, making it necessary for the vaudeville fraternity to make a change nightly to different theaters, which is not a very pleasant outlook.

W. A. ATKINS.

FT. DODGE

FT. DODGE, IA. (*Special*).—"Fi Fi," presented by home talent, Dec. 11-12, was a huge success both from a financial and an entertaining standpoint. It was put on for the benefit of the Nat'l Y. W. C. A. war fund.

"Temptation," a musical tabloid, presented by George Dameral, at the Princess, 9-12, deserves special mention. Clever songs and dances and a splendid chorus made up a good, clean bill. Frank Ward was very clever in his entertainment, as were also De Voy and Dayton in a little skit entitled "At the Cigar Stand."

Manager Lego of the Majestic had as his big features, 13-17, Geo. Walsh in "The Yankee Way," Wm. Farnum in "Durant of the Bad Lands," and June Caprice in "Every Girl's Dreams," all doing big business; also Chas. Chaplin in a return engagement of "The Adventurer," and Victor Moore in "In Bed and In Bad," besides Burton Holmes Travelogues and Hearst Weekly.

Manager Aur (Strand) gave his patrons three strong numbers in Alma Rubens and Walt Whitman in "The Regenerates," an all-star cast in "The Co-Respondent" and Monte Blue and Clair McDowell in "The Ship of Doom."

LILLIAN M. RANKIN.

WILLIMANTIC

WILLIMANTIC, CONN. (*Special*). — The picture houses are united in wishing the MIRROR a most prosperous New Year. Looking over the MIRRORS for the past quarter century one notes the vast strides in the make-up of the paper. The arctic weather subsided in time to allow large audiences to visit the Gem and see Clara Kimball Young in "Magda" and George M. Cohan in "Broadway Jones." The Loomer had Douglas Fairbanks in "Man From Painted Post" and had a real Christmas tree with presents for all the children, distributed by Santa Claus. Scenic presented "Straight Shooting." "Gloria's Romance" and "Red Ace" serials to good business.

C. C. PALMER.

MACON

MACON, GA. (*Special*).—Grand: Keith vaudeville, Dec. 10-11-12-13-14; large houses. Bell's "Famous Hawaiians," 15; large houses, matinee and night. Vaudeville 17-18—Alfred Farrell & Co.; Hendricks and Padula; Wayne, Marshall & Candy; Rita Gould; Zeda & Hoot; "Oh Boy," 19. Vaudeville, 20-21-22—Newkirk and Homer Girls, Archer and Ward, Nora Kelly & Co., Harry and Eva Puck, Binns and Bert.

Capitol: "The Auction Block," 17-18; "Babes in the Woods," 19; "God's Law," 20; "The Matinee Idol," 21-22.

Palace: "For Valor," 17; "New York Luck," 18; "One Hour," 19-20; "Hell's Hinges," 21-22.

Princess: "The Fatal Ring," 17; "Bottom of the Well," 18; "The Regenerates," 19; "The Twinkler," 20; "The Door Between," 21; "The Cricket," 22.

ANDREW OLIVER ORR.

CARSON CITY

CARSON CITY, NEVADA (*Special*).—Carson City has one active dramatic place, The Grand, operated as a moving picture place, with an occasional vaudeville attraction. The business for the past year has been about the same as last. Admission has been raised a trifle to cover the additional war expense. We are off the main line and good legitimate shows do not come this way any more. No change has been made in the house management as the Grand has been strictly in the picture business for the past three years. Evidently the moving picture price has taken away the desire for legitimate companies. There is an idle place for pictures, but it was a bad venture as the people who built and own the place have no theatrical experience and the town is not large enough to support two picture houses; so in that sense it should not be taken into consideration. Business generally is about the same as last year.

P. B. ELLIS.

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GRAND RAPIDS

GRAND RAPIDS, MICH. (*Special*).—Keith's: Announcement is made by Manager Moler to the effect that many of vaudeville's most famous and highest salaried stars are booked for appearance during the new year at Keith's Theater, unquestionably the most popular playhouse in Grand Rapids. Glancing over the list of forthcoming attractions, one is thoroughly convinced of the fact that Keith's will be more popular than ever. Among the big headliners due here are: Eva Tanguay, Eddie Leonard and his celebrated "Jazz Band," Evelyn Nesbit, Cecil Cunningham, and many other attractions of stellar magnitude. Of course, unlimited credit is due to the exceptional ability on Manager Moler's part in securing these wonderful attractions, and which local play-goers are bound to appreciate. Manager Moler is ably assisted by Frank Kleaver, who also has the unusual ability of extending cordial greetings to the Keith patrons. Business, as usual, has been most gratifying, despite the fact that the public is obliged to contribute to the various campaigns and charitable funds.

Powers: "The Thirteenth Chair" played a four-day engagement, Nov. 21-25, to good business. Miss Annie Russell, supported by an excellent cast, was enthusiastically received. "The Thirteenth Chair" was the best and most thrilling production seen here since the days of "Within the Law." Thanksgiving Day we had May Robson in "A Little Bit Old-fashioned." The house was sold out at both performances. Coming attractions are: "Flora Bella," "Katinka" and Emma Dunn in "Old Lady 31."

There has been practically no change in the prosperity of all the motion picture theaters. Elsie Ferguson in "Barbary Sheep," Marguerite Clark in the "Bab Series," Douglas Fairbanks, Dorothy Dalton and Charles Ray were some of the extraordinary features presented just recently, playing to capacity business.

F. L. C.

SPOKANE

SPOKANE, WASH. (*Special*). — Auditorium: "Fair and Warmer" played to good business Dec. 10 and 11. Pantages: George Primrose and his company headed a good bill week of 9. Others: Jan Rubina, a young artist and musical prodigy; Narton and Hill in a comedy skit; Alice Hamilton, the quaint comedienne. "Well! Well! Well!" was a real laughing gem, dealing with the troubles in the home. Max Marlette has this season reconstructed his manikin act and presented under the title "Stars of Toyland" a miniature vaudeville show.

Hippodrome: Kelly and Wilder headlined first half of bill week of 9. Others: Amico Jackson and Ruby Doering, who were billed as "The Skating Venuses"; Elsie Folicite and Jack Wicks. The Original Three Regals presented their spectacular strongman act called "The Village Blacksmith Shop"; Marshall and Covert, "Darktown's Dancing Masters"; Jere Sandford, a versatile comedian, in the character of "The Chore Boy"; the second half Swain's Cockatoos; the Cliff Dean Players presented a comedy sketch entitled "Done in Oil"; Violet and Charles, in a clever acrobatic offering which they billed "The Drunk and the Lady Athlete"; Dolly, Bennett and Young, in their offering entitled "That Versatile Trio"; Gilabee and Genevo in "Songs of Today and Yesterday."

REN H. RICE.

ELGIN

ELGIN, ILL. (*Special*).—The entertainment given by the Riverside Minstrels (local talent, assisted by professionals) at the Grand, Dec. 12, 13, 14, was well portrayed and greatly enjoyed. Vaudeville at Grand, Dec. 16: business excellent at all three performances. Marguerite Clark in "Bab's Burglar," Dec. 17, 18, 19; Ann Pennington in "The Antics of Ann," Dec. 20, 21; Sessue Hayakawa, "The Call of the East," Dec. 22; vaudeville, Dec. 23; Christmas attraction, Dorothy Dalton in "The Price Mark"; Pathe Weekly; "The Mimic World (musical comedy), Dec. 30.

(Mrs.) J. A. DUMSER.

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MIRROR "SOMEWHERE IN FRANCE"

The card below is from De Witt C. Millen, former correspondent of The Mirror at Ann Arbor, Mich. He enlisted last Summer and went across in the early Autumn:

Thanksgiving Day "at the Front," Somewhere in France.—The Mirror comes to me all O. K. here in France. We welcome it with open arms. We like to read all the theater news of America. Wishing you and The Dramatic Mirror a Merry Christmas and many New Years,

De Witt C. Millen.

RICHMOND, VA.

RICHMOND, VA. (*Special*).—All moving picture houses are doing a good business, and a partial program for some of the houses are Odeon, June Caprice, in "Every Girl's Dream"; Vivian Martin, in "The Trouble Buster"; Dorothy Dalton, in "The Price Mark"; Isis, Olga Petrova, in "More Truth Than Poetry"; Mary Pickford, in "The Little Princess"; Bijou, Herbert Brenon's "The Lone Wolf"; Colonial, Charles Richman and Anna Q. Nelson, in "Over There"; Bluebird, Grace Cunard, in "Society's Driftwood"; Dorothy Phillips, in "Triumph"; Zena Keefe, in "One Hour"; Victor, William Duncan, in "The Fighting Trail"; "The Midnight Man" and Molly King, in "The Seven Pearls."

NEAL AND MCCONNELL.

REPORTS FROM MIRROR CORRESPONDENTS

GILLETTE PLAYS IN TORONTO

Star of "A Successful Calamity" Is Well Received—Ottawa, Montreal and St. John Keep the Season

Toronto

TORONTO (*Special*).—Royal Alexandra: Dec. 17-22. William Gillette, after many years absence, is a very welcome star, and well received. Nothing sweeter or more delightful have we had of late than "A Successful Calamity." William Devereux, as Connors, and Louise Rutter, as Sweetie, share honors with Gillette, though the whole company is a delicious treat.

Princess: After years of waiting, we are at last favored with "The Lilac Domino." The music is very refreshing and the company is splendid, particularly Mr. Duffy and Marjorie Pringle. Good attendance.

Shea's: John B. Hymer in his darky playlet and Josie Heather as the outstanding features, though Grant Simpson and Lula McConnell are amusing; balance of bill very ordinary. Good attendance.

Loew's: Record crowds at this popular house, and while there is always one or two good acts of late they are but mediocre, although Clement Pattie and his Soldier Fiddlers and Virginia Grannis in harp selections were of the best.

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Hippodrome: Rialto, McIntyre and Coy in "Inspiration" and Clarke and Stearn in "Hello, Japan" are entertaining, and "A Waning Honeymoon" is another clever little skit that pleases. Julian Eltinge's photo comedy, "Clever Mrs. Fairfax," is very interesting and well photographed. Large attendance.

Grand: "Jack and the Bean Stalk," with the two clever Fox company children, Francis Carpenter and Virginia Corbin, is pleasing all children from 5 years old to 90 years, and is well worth a second visit.

Allen: Farrar in "The Woman the Gods Forgot" to good attendance. It is a stupendous movie, beautifully photographed, and well acted.

Regent: Mae Marsh in "The Cinderella Man," and the dainty star is at her best. Halifax explosion is also shown, bringing home to us the terrible havoc worked by Canada's biggest disaster.

GEORGE M. DANTREE.

Montreal

MONTREAL (*Special*).—At His Majesty's, Dec. 17-22. "Pals First," with Tim Murphy in the role of Dominic. Business was light owing to the holiday shopping. Mr. Murphy gave a thoroughly artistic performance and was supported by a capable company, specially good work being done by Carl Anderson as the old negro, Uncle Alec; Berneice Belknap, as Miss Alicia; Reva Greenwood, as Jean, and Edward Anderson, as the Squirrel. The play itself is rather impossible. "Out There," featuring Elsie Ryan, was the Christmas week attraction.

Otto Gygi, a brilliant young violinist, formerly violinist to the King of Spain, is the feature at the Orpheum. Maryon Vadie, a clever disguise, is associated with him in the act. A good line of illusions is offered by Leroy, Talma and Bosco, and there are a number of other good acts.

At Loew's, Willa Wakefield Holt is the headliner in vaudeville, and "The Warrior," featuring Maciste, the giant, is the chief picture item. The ever popular Ben Welch and his show drew good houses to the Gayety. Madame Theo and her dandies in a miniature revue form an interesting and dainty headliner at the Francais. "The Revue" still continues its run at the Candien Francaise. At the National, Ed. Becman and company divide the week between "La Flambee" and "Camille." Paul Cazeneuve's New Empire Stock opened Dec. 22 in "Butterfly on the Wheel."

W. A. TREMAYNE.

Ottawa

OTTAWA, ONT. (*Special*).—Russell: "Princess Pat," Dec. 14-15, to capacity at each performance. Over 500 soldiers who are going "over there" to reinforce the "Princess Pat" regiment attended performance. Maude Adams presented "A Kiss for Cinderella," 17-18, to large and fashionable audiences, giving the greatest of satisfaction; William Boyd shared honors with Maude Adams; curtain calls were frequent; "Very Good Eddie," 19-20; "So Long, Letty," 21-22.

Dominion: Anniversary Week, 17-22. The following opened to the usual capacity audiences: "The Midnight Rollickers," Brown and Jackson, Renee Florigny, Fred and Annie Pelot, Jack Atkins, The Great Bartello & Co. and Hall and Dennison.

The Regent: "The Auction Block" packed the house nightly, 13-15; Francis X. Bushman and Beverly Bayne in "Their Compact," also Albert Downing, tenor, to capacity business, 17-19. The benefit given at this house for Halifax Relief Fund, on Sunday, 16, was a big success, Manager Moxley giving over the theater free of charge. Prof. Pelisek's orchestra, and Mlle. Rubanni, who has just closed a successful two weeks at this house, gave their services, as well as Militia Glee Club and Helen Langdon. A large amount was realized.

J. H. DUBE.

St. John

ST. JOHN, N. B. (*Special*).—Opera House, Manager McKay: Quite an average bill, with Jewett and Pendleton as headliners. Business good.

Imperial, Manager Golding: "The Countess Charming" and Marguerite Clark in "Bab's Diary"; both much enjoyed, although there is a slight dropping off in receipts, as is the case at most of the houses, due to the Christmas shopping.

Lyric (Spencer) continues to run big feature films, "Beware of Strangers" at present proving popular.

PERCY GIBSON.

San Francisco

SAN FRANCISCO (*Special*).—Blanche Bates is among us again delivering talks for the benefit of charity. She pledged herself to try to get the M. Ps. to contribute. She is posing for a film now in Los Angeles.

Sarah Thayer, who died Dec. 4 at the age of 98, was the famous Shakespearean actress. She was born in London in 1819 and came to San Francisco in 1851, marrying Robert Thayer, also a well-known Shakespearean actor.

Pearl L. Cook, a San Francisco girl, who became well known as an actress, died Dec. 16 of typhoid fever in a Portland, Oregon, hospital. Miss Cook was once a member of the Alcazar company and later joined the Anna Held company. She was the daughter of Jesse Cook, once the chief of police here but now a police commissioner.

The "Pom-Pom" players entertained the sick soldiers at the Presidio, 20. The company is now at the Columbia.

On Dec. 15 a well-dressed young man represented himself to be connected with a near-by M. P. house, presented to a number of cashiers of different "movie" houses neatly-wrapped rolls of dimes which were found later to contain washers. He exchanged them for quarters. The Strand, Imperial, Rialto and Jewel Theaters were each mulcted out of $10. This notice is here given to warn other houses.

At the Columbia, Mitzi is in her second week as star in "Pom-Pom."

The Alcazar starred Miss Ann O'Day for the first time in S. F. in "Over Night." She remains one week only. Dec. 24 Harry Corson Clarke made his appearance at this house, it being his first appearance here for many years, his activities having been directed in Oriental countries.

"The Flame" is now in its last week at the Cort. Morosco, in a return engagement of "Canary Cottage," Dec. 24. It comes from Oakland.

Starting Dec. 23, The Savoy Theater will have a "Grand Reopening" with Will King, late of Dillon & King, who played Oakland for many months. Up-to-date musical comedies will be given.

The Wigwam is running a juvenile week. A hundred young amateurs are taking part in two programmes.

The Strand has the film "Because of a Woman." The California, "Tom Sawyer." The Alhambra, "The Price of a Good Time." The Casino, "Fighting in France." The Hippodrome, "Dead Shot Baker" and Pantages, in good vaudeville with a picture added.

A. T. BARNETT.

Baltimore

BALTIMORE (*Special*).—Without the least exaggeration, I do not hesitate to state that personally I have seldom run across a more thrilling and delightful melodrama than "The 13th Chair," which is being presented at Ford's as a Christmas attraction. In years of playgoing we have never encountered a more thoroughly satisfying piece of melodramatic mystery work than this drama of clairvoyants. The play has scored a tremendous success at Ford's and was greeted with unusual enthusiasm, as it has been some years since so splendid a specimen of this type of play has been produced on a local stage. The cast is headed by Annie Russell, who gives a great characterization in the role of Rosalie La Grange. It is incidentally one of the best performances Miss Russell has yet given us. The remainder of the cast is good, and the staging of the one set is in excellent taste. This play could have been booked for Baltimore for a longer engagement with most gratifying results.

That incomparable comedian and distinguished artist Harry Lauder was greeted by capacity audiences at the Auditorium for his four appearances, which, by the way, were all too short for a city of this size. It has been some years since Mr. Lauder has given us a glimpse of his wonderful art, but he still remains in a class entirely his own. Just why a week's engagement was not arranged in advance for this city is a question for wiser heads. He certainly could have filled the Auditorium many times over.

After the pre-Christmas slump, the legitimate theaters present one of the strongest array of attractions for the present week which have been offered to local playgoers since the inauguration of the new season, and there is every indication that the local managers will reap a golden harvest. For Christmas week at the Academy, Manager Henkel was indeed fortunate in securing one of the very best musical plays of the season in the much heralded Kalman operetta, "The Riviera Girl." The best feature about the production is the fact that it comes direct to Baltimore from the Amsterdam Theater, with the entire original cast intact, which in this case is absolutely true. There have been many musical pieces in Baltimore this season which have reached an unusually high standard as regards the scenic embellishments, but none we honestly believe have equaled in sheer beauty and glorious color combinations which are revealed in this latest Klaw and Erlanger production. The scenic pictures of "The Riviera Girl" attain perfection. The score is quite as much an asset as the scenery, the music, in fact, being the most pleasing and worth while feature of this operetta. It is Kalman at his very best. The cast is the original, and each and every member plays a most important part in the substantial success which this play will undoubtedly score in Baltimore. "The Riviera Girl" is one of the very finest musical pieces which has ever been presented in the city. Week Dec. 31, "Fair and Warmer."

At Ford's, Dec. 31, Henry W. Savage will present for the first time a musical version of Rupert Hughes' successful farce, "Excuse Me." The score will be by the indefatigable Kern, and the title of the new version will be "Toot-Toot."

"The Country Cousin," with Alexandria Carlisle, will shortly be seen at the Academy, following "Mister Antonio," which returns to town for week Jan. 7.

I. B. KREIS.

Philadelphia

PHILADELPHIA (*Special*).—There was almost a complete change of bills at all of the local theaters this week because of the Christmas holidays. At the Nixon theaters there is a return of two old attractions and one show new to Philadelphia while in the Shubert houses there are two plays new to this city and one bold-over.

David Warfield, who is appearing at the Forrest in a revival of "The Music Master," is the stellar attraction, while Alexandra Carlisle is appearing at the Broad in a return engagement of "The Country Cousin." "Turn to the Right" began its local run at the Garrick and will no doubt repeat its successful runs held in other cities.

Raymond Hitchcock, now that the fight is over, has his wish to appear locally at a Shubert theater, and is doing a big business in "Hitchy Koo" at the Lyric. Willie Collier is in his final week at the Adelphi in "Nothing But the Truth" and will be succeeded by Hitchcock's new show. The Winter Garden's Show of Wonders has started en tour and is now playing at the Chestnut Street Opera House.

Chauncey Olcott is filling his usual Christmas engagement at the Walnut, appearing in a new play, "Once Upon a Time."

J. SOLIS COHEN, JR.

New Haven

NEW HAVEN, CONN. (*Special*).—Olympia, Dec. 17-18-19: Geraldine Farrar in "The Devil Stone," Jack Pickford in "Jack and Jill." Both stars are very popular and succeeded in packing the house. Mack Sennett in "That Night" and Italian battlefront pictures supplemented. "The Auction Block," 20-21-22.

Palace: Theda Bara in "Camille"; "New York Luck," first three days played to capacity. Bessie Barriscale in "Those Who Pay." George Walsh in "The Pride of New York," 20-21-22.

Shubert: "The Show of Wonders" to poor crowds, 17-18-19. "Parlor, Bedroom and Bath," 22.

Bijou: Hardeen the handcuff king drew sporting crowds in great numbers, 17-18-19. The Fenwick Girls, Famous Ferraris, Millie deLaska completed the vaudeville. Norma Talmadge in "Poppy." Maciste in "The Warrior," 20-21-22.

HELLEN MARY.

Scranton

SCRANTON, PA. (*Special*).—Poli: Two excellent bills, week Dec. 17, with Seven American Minstrels, Danses D'Art, "Second Childhood," Gallarini Sisters, Fred Allen, Bob Hart and others. In pictures, Halifax Disaster and Harold Lockwood in "Square Deceiver." Capacity houses prevail.

Strand: "God's Man" and Billy Ritchie in "His Smashing Career," Dec. 17-19; Maxine Elliott in "Fighting Odds," Dec. 20-22, to excellent business.

Majestic: The French Frolics Burlesque company held the boards the entire week, Dec. 17, to excellent business. Regent: Edna Goodrich in "American Maid," and Kitty Gordon in "Her Hour," week Dec. 17, to good business. The Academy was dark week Dec. 17, but opened again Christmas Day with "The Man Who Came Back" for two performances. "Oh, Johnny, Oh," Dec. 27, 28.

C. B. DERMAN.

Boston

BOSTON (*Christmas Correspondence*).—After the usual dullness of the week before Christmas, theatrical matters brightened up on the merry day when John Barrymore and Constance Collier came to the Shubert in "Peter Ibbetson" and Julia Sanderson and Joseph Cawthorn opened at the Colonial in "Rambler Rose." The Henry Jewett Players began their regular season last Saturday evening with "Fanny's First Play," the bill for current week. With the opening of the season the Copley will run once more as other stock theaters are run at present, with a change of bill weekly. The company has retained all the favorites of last season and added one or two new players who are likely to make names for themselves.

Christmas witnessed the opening of "The Boomerang" at the Tremont, of "The Man Who Came Back" at the Wilbur, and of "The Thirteenth Chair" at the Hollis. It has been many months since so many new plays were given in Boston in a single week. Several of these are expected to enjoy long runs.

"The Wanderer," at the Boston Opera House, is on its last fortnight. The Plymouth advertises the only musical show in town and is still giving "Furs and Frills." Hodge, in "A Cure for Curables," is at the Majestic, and at the Park Square "Upstairs and Down" is as successful as ever.

D. CLAPP.

Portland, Ore.

PORTLAND, ORE. (*Special*).—The leading attractions of week Dec. 10 were Anna Held in "Follow Me"; Shubert production at the Heilig drew good houses during its stay; Betty Barnicoat and Anne Winston scored distinct successes in "Sinners" at the Baker.

At the Hippodrome, headliners: "Seven Variety Dances" and Alice Teddy and Co.

Pantage's headliner: "Hong Kong Mysteries" with Neck Suen; also "The Revue De Vogue."

Moving picture attractions were: Billie Burke in "The Land of Promise," Columbia; W. S. Hart, "The Silent Man," Liberty; Dustin Farnum, "The Spy," Sunset; Tyrone Power, "The Planter," at Peoples; Rex Beach's play, "The Auction Block," at the Majestic; Mary Miles Minter, "The Mate of Sally Ann," at the Star; Elsie Ferguson in "Barbary Sheep," at the Union Avenue.

DOROTHY J. LOGAN.

Louisville

LOUISVILLE, KY. (*Special*). — At Macauley's Theater, the Arthur Hammerstein success, "You're in Love," with a high class cast and a suitable chorus did good business Dec. 20-22. Underlined week 24, is Frederick V. Bowers, in "His Bridal Night."

Honolulu Lou with a chorus of pretty girls, bright singing and attractive dancing, drew well at the Gayety, entire week 16. Coming, Hans and Fritz.

Bargain vaudeville continues in the favor of the public, as attested by large audiences at the B. F. Keith house. Five big acts are given, three shows, daily.

There has been no change in the prosperity of the moving picture houses here. All are having capacity houses. Special features week 16-22 are Emily Stevens in "Outwitted," and Wm. S. Hart in "The Last Card," at the Strand; "The Land of Promise," at the Majestic; "The Cinderella Man," at the Alamo, and "Hell's Hinges," at the Walnut.

Constance Beaumar, a Louisville girl, will spend the holidays with her mother here during the Christmas week. She is of the "Thirteenth Chair" company, of which she is a member. The company will play in Louisville early in February.

Lee L. Goldberg has resigned from the management of the Mary Anderson and Strand Theaters and will in the future give his entire attention to the cause of the Big Feature Rights Corporation with offices in the Rex Theater Building. Goldberg is a native of Louisville and got in on the ground floor when the moving picture interests reached the boom period. He was formerly secretary of the Louisville and Kansas City baseball clubs, and was for several years manager of the Old Hopkins Theater.

Appropriate services were held at the Lodge of Sorrow at the Elks' Home, Dec. 16. Solemn ceremonies were observed in honor of the departed members of Louisville Lodge, No. 8.

All of the employes at Macauley's Theater contributed their services on the occasion of the recent entertainment given there for the benefit of the Red Cross cause.

Announcement is made that the Strand Theater will be permanently connected with the B. F. Keith circuit of motion picture places, the intention being to place the Strand on the same plane as the Keith picture theaters in New York, Pittsburgh, Cincinnati and other large cities. Noted Art Craft pictures will be shown starring such well known film artists as Mary Pickford, Douglas Fairbanks, Geraldine Farrar, Elsie Ferguson and Geo. M. Cohan.

Theo. C. Davis, who has had experience as manager of motion picture theaters in Cincinnati and other cities, will be the resident representative at the Strand.

CHARLES D. CLARKE.

Jersey City, N. J.

JERSEY CITY (*Special*).—Fred Irwin's Big Burlesque company at the Majestic, Dec. 17-22, to fine business. It is a real burlesque, full of novelties and with clever people. The story is built around the Bard of Avon, and is a rich entertainment. Leo Hayes heads the cast; Billy Wainwright as Shakespeare and Hilda Bertin as the stenographer were joys to look at, and did good work. Virginia Irwin has a fat part as leading woman, ably assisted by Henry King, Harry Burns, and Helen Andrews. A court scene is the real hit. Mollie Williams and company, Dec. 24-29; Harry Hasting's company, Dec. 31-Jan. 5.

Manager Milue had a fine bill at Keith's, Dec. 17-19, to packed houses. A dainty little Chinese romance, "The White Rose of Old China," had Edith Taliaferro and a clever supporting company as the headliners, and it was a real winner. Other acts were by Roy Atwell and Alice Hill and company in a very good musical melange; Coakley and Dunbery in "Over There" made a hit; Kamplain and Bell, Southern singers; Dunbar and Turner, nut comedians; Green and Pugh, the Dixie boys. The feature photoplay was "Beloved Jim," with Priscilla Dean in the leads. Appearing Dec. 20-22, Robert Edeson and company in "Pearls," a fine sketch; Mr. and Mrs. Stuart Darrow, sand smoke and shadowgraphs; Wheeler and Moran, comedy nuts. "One Hour" was the photoplay.

Homer Walden, formerly flyman at the Academy of Music, is filling a similar role at the Majestic Theater, having succeeded Harry Smith, Dec. 17.

The T. M. A. Minstrels is progressing for the benefit performance, Jan. 27.

WALTER C. SMITH.

Brooklyn

BROOKLYN, N. Y. (*Special*) .— Reappearing after a lapse of several seasons, Harry Fox headed an interesting bill at the Bushwick week Dec. 17. Rendering his songs and stories in his own inimitable way, he captivated the large audiences completely. Marion Craig Wentworth's sketch entitled "The Bonfire of Old Empires," in which Geraldine O'Brien is featured, was warmly applauded, as was Alderman Francis P. Bent upon concluding his interesting discourse on "Uncle Sam's Army and Navy." Al Lydell and Bob Higgins scored in the rural comedy, "A Friend of Father's." Others were: Gertrude Barnes, character singer; Hallen and Fuller in "The Corridor of Time"; Halligan & Sykes in "Somewhere in Jersey"; Borden & Dwyer; and Hill & Sylvany, trick cyclists, concluded the performance.

GARLAND.

REPORTS FROM MIRROR CORRESPONDENTS

PROVIDENCE

PROVIDENCE, R. I. (*Special*). — The leading number at Keith's week Dec. 17-22, "Pardon Me," presented by the composer, Seymore Brown, and a large supporting company. Mr. Brown proves himself a good comedian. Dan Burke and Molly Moller in a sketch entitled "The Old Master." Raymond Ond assisted by Elizabeth Shirley in a unique comedy sketch, "Remnants." Other acts include Bert and Harry Gordon in "The Impresario and the Novice."

Colonial: The Behman Show headed by Harry Lang, a newcomer to the company, and Lucille Manton, their comedy work being well received. Others in the company are Freda Florence, George Douglas, Jack Honan, Vic Casmore, Ameta Pynes and Marie Sparrow.

The Scenic, under management of Charles Mester, showing a high grade line of pictures.

Emery's and Fay's Theaters were packed last Sunday evening, 16, when Red Cross meetings were held in each house.

Emery's Majestic and Fay's, showing vaudeville and first-class photoplays, 17-22. Palace, Royal, Gaiety, Casino, showed motion pictures to large audiences.

Emery Theater closed its doors Saturday evening, 16.

There were capacity houses at the Providence Opera House when the David Kessler Co., of New York, presented in Yiddish the play "The Value of a Mother." The cast included Rose Karp, David Kessler, Charles Nathanson, Mrs. Mellnsky, Miss Luritsky, Isadore Giltman, Bessie Weissman and Jacob Swartsberg; all proved capable actors.

Empire: "The Pride of New York," featuring George Walsh; Gail kane in "A Game of Wits." Both of these pictures made a big hit; capacity houses.

Modern: A well-balanced bill was offered week 17-22 in Maxine Elliott's first picture drama, "Fighting Odds," and "Durands of the Bad Lands," featuring Dustin Farnum.

ELMER C. SMITH.

BILLINGS

BILLINGS, MONT. (*Special*). — Babcock: Dec. 11, G. M. Anderson and L. Lawrence Weber presented Max Figman in "Nothing But the Truth" to an enthusiastic audience. Figman is one of Billings theatergoers' favorite actors and is always accorded a hearty reception. His supporting company this season is splendid in every particular and includes Mac M. Barnes, Frederick Trowbridge, Clem Bevins, William Friend, Lolita Robertson, Adelaide Hastings, Margaret Allen, Emily Murray, May Doherty and Thurley Ross.

One of the best plays ever seen in Billings was "Turn to the Right," which was presented by Messrs. Winchell Smith and John L. Golden, 12, to a capacity audience. Fortunately, we were given the Chicago company, and it would be difficult to assemble a more perfect cast of players. The leading role was handled by Ralph Morgan, and about the only thing that can be said of him that he was wonderful. Barry McCormack and William Foran also scored heavily. Mabel Bert, as Mrs. Bascom, was splendid, as were Ethel Ramey, Helen Collier, Dorothy Betts and Maude Fox. "Watch Your Step," Jan. 1.

EDWARD C. MARTS.

NASHVILLE

NASHVILLE, TENN. (*Special*).—The Vanderbilt University Dramatic Club presented Mason's three-act comedy, "Green Stockings," Dec. 7, at the Vendome. It was one of the most finished performances ever presented here by amateurs, and in poise and understanding of their parts, the cast, for the most part, surpassed many professionals appearing here this year. The players who were assigned their roles after the usual trying-out process, were coached by Miss Pauline Sherwood Townsend. A big audience was in attendance. Proceeds of the evening were given to the Girls' Navy League.

"Ben-Hur" was presented at the Vendome, Dec. 10-11.

On the afternoon, Dec. 7, a special performance was given at the Princess Theater, of which H. Sudekum is manager, and receipts donated to the Red Cross fund. As in every vaudeville house in the U. S., this was done through the generosity of the artists' musicians, stage employes, ticket sellers, ushers, doorkeepers, and all connected with the theater, who gave their services free.

MARY STRADWELL.

NOTES FROM LONDON

"The Invisible Foe" is the title of the new Savoy piece. The play, which is of somewhat serious import, affords Mr. Irving a fine opportunity. It is in three acts. The "Stage Cyclopædia" gives a list of some eight "Invisible" plays, but, although there have been "Invisible" Avengers, Bridegrooms, Girls, and so on, Mr. Hackett's play is the first "Invisible Foe."

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The Rev. Thomas Horne, the chaplain of the Showmen's Guild of Great Britain, read the proclamation for the holding of the fair and prayed for Divine blessing upon all innocent enjoyment and recreation. The Showmen's Chaplain, as the Rev. Mr. Horne is generally known, was born in a caravan at the Nottingham Goose Fair, and has devoted his whole life to the welfare of the showmen of Great Britain. He travels some 6,000 miles in a year, and his "parishioners" at various fairs total 70,000.

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New sur-taxes upon tickets to the theaters in London have raised the prices of seats in the orchestra to $3 and increased that of less costly places from ten to twenty-five cents. The purchaser, and not the manager, pays the new duty. Both are grumbling over it.

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Sir Arthur Pinero's early and entertaining farce, "The Magistrate," has been converted into a musical play. The action follows closely that of the original piece, and he himself lent a hand to the condensation of the text. Unlike some of his fellow-playwrights, he does not scorn the tuneful stage. Once indeed in the nineties he wrote the text of an operetta, "The Beauty Stone," for Sir A. Sullivan.

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Mary Moore, now blest by church and law as Lady Wyndham, believes that English audiences are becoming more and more impatient in plays of the spoken word of long intermissions for change of scenery. In an article in the *Pall Mall Gazette* she counsels playwrights to confine their pieces to a single spot and even anticipates the building in London of revolving stages on the German model! Evidently the war and the theater are stowed in different compartments of her ladyship's mind.

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Like other elderly English actors ostensibly retired, Sir John Hare has returned to the stage to act once more the good-hearted but scatter-witted old man of "A Pair of Spectacles."

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Violet Farren produced Sept. 17 a new revue entitled, "We're All In It." The cast included Maisie O'Connor, Reggie Williams, Charles Chard, the Four Emerald Girls, Dan Lyons, and Hall and Menzies. Another revue entitled, "A Hot Old Time," is to be produced in October by Karl F. Hooper, with a strong cast headed by Daisy James. Two successful American light comedies, "Very Good Eddie" and "Fair and Warmer," will be produced in London shortly by Alfred Butt; and another American attraction, "Oh, Boy!" is also to be presented here this Autumn. Laure Guerito is to be in the cast, and George Shirley will be responsible for the dances.

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The song, "When God Gave You to Me," is an enormous success. Talbot O'Farrell included it in his act at the Palladium with great success. Scarcely a program is heard nawadays in which it is not sung. There is a mystery about this rage. Who is Horatio Nicholls, the composer, I have tried to trace the gentleman, but he seems to be a mythical personage. The publishers of the song, the Lawrence Wright Company, would tell me nothing, adding that only a few people were in the secret. The composer, they told me, has no hankering after fame. He is, however, an Englishman, and in the Forces, which is good news. American writers have too long held the field with sentimental ballads. The reaction is now on, and America is demanding English ballads, including the one under discussion. —London *Performer*.

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Theatrical representation in the House of Commons has been the subject of a good deal of discussion in the press lately, says the London *Performer*, and it is interesting to recall that only one ex-actor has sat in the House as a member in recent times. This is Francis Neilson, who appeared in "Secret Service" with William Gillette something like twenty years ago. For a time, too, he was manager for the late Charles Frohman, acting in this capacity at the Duke of York's, the Criterion, and the Vaudeville Theaters. In collaboration with another M. P., E. G. Memmerde, he wrote "The Butterfly on the Wheel." Dramatists, however, are comparatively common in "The House," and among the names of dramatists in the recent Parliaments that occur are A. E. W. Mason and Sir Gilbert Parker. Sheridan was for some time a member of Parliament.

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A scene was averted in an East Side music hall when, on the report that airplanes were hovering, a program girl called out, "Englishmen sit still. Let the German cowards run if they like."

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The engagements made for the forthcoming production at the Empire include Jenny Henson, Fred Leslie, Ivy Shilling, Ralph Lynn, Bert Gilbert, Max Darewski, Madge White, and Robert Hale. "oTpsy-Turvey" has been selected as the title, and the book will be written by Worton David, Lauri Wylie, and Alfred Parker. Max and Herman Darewski will conjointly supply the music, this, by the way, being the first time in which they have worked on a production in collaboration. The revue will be produced by Ernest C. Rolls, while Fred Farren will be responsible for the dances and ensembles.

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At a meeting of the London County Council, it was proposed to amend Regulation No. 677 by an addition to the effect that not more than one child be accommodated in any seat constructed to hold one person only, provided that for the purpose of this condition an infant in arms shall not be regarded as a child.

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An English version of Tolstoy's drama, "The Living Corpse," will be produced in the latter part of this year by Mlle. Batmarova.

OLD FAVORITES IN LONDON

Some Interesting Records of Long Performances, in British Capital

Recently, it is announced, "Peter Pan" reached its one thousandth performance in London. The London *Mail* commenting on the popularity of old favorites in that city says:

"With 'Charley's Aunt,' 'The Private Secretary,' 'Peter Pan,' 'Peg o' My Heart,' and 'Romance' all drawing big houses at the same time there can be no complaint of lacky of fidelity to old favorites on the part of London theatergoers.

"'Peter Pan' has just completed 1,000 performances in London, 'Peg o' My Heart,' 960, and 'Romance,' 833. None of these three has yet touched the 'Charley's Aunt' record, but this, apparently, is merely a matter of time. A. E. Matthews has appeared nearly 880 times as *Jerry* in 'Peg o' My Heart,' and George Shelton has been in every London performance of 'Peter Pan.'

"The following figures indicate the length of continuous runs in London of some past successes—not including revivals:

Charley's Aunt	1,466
Our Boys	1,352
The Private Secretary, more than	1,000
The Chinese Honeymoon, more than	1,000
Dorothy	931
San Toy, more than	800
The Merry Widow	778
La Poupe	778
The Gelsha	760
A Country Girl, more than	700
Patience	700
Pinafore	700
Sweet Lavender	688
The Toreador	675
The Mikado	672
Our Flat	646
Fanny's First Play	623
Bunty Pully the Strings	616
Milestones	600
A Runaway Girl	598
The Gondoliers	554
Niobe	550
The Shop Girl	546
The Great Adventure, more than	500
Veronique, more than	500

"These are merely London runs, of course. The numbers are not to be compared with those achieved outside the metropolis by plays like 'East Lynne,' 'A Royal Divorce,' 'The Lights o' London,' 'The Silver King,' and others which are still being played."

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UNIFORMS ON THE STAGE

Army and Navy Officials Object to Using Patriotism to Fill Out Performances

Popular entertainment has come to a pretty pass in this country when a warning has to be issued by a United States attorney to the proprietors of certain kinds of amusements that the wearing of Army and Navy uniforms by actors in these shows must be stopped. Could anything demonstrate more clearly the degenerate condition of much of the show business in this country when the authorities have to step in and institute a sort of censorship to protect the dignity of the country's fighting forces? On general principles we are entirely against all forms of censorship of the drama except in cases of this sort, where the public's sense of fitness and good taste seems to be dormant, and even then it has been argued that if the public desires nothing better they should be allowed to enjoy what their inclination leads them to. And since the authorities have taken this step where the Army and Navy's uniforms are concerned they cannot very well leave the matter there, one would think. The next thing they would put a ban on, one would think, would be the entirely indiscriminate use of the American flag in all sorts of popular shows, generally employed to cover up lack of any real dramatic or other interest in a performance and really amounting in many cases to a sort of blackmailing of the patriotism of the audience. Any fool leg show seems to be able to get away with the most incompetent stuff nowadays if only there is a big finale in the show, where many yards of red, white and blue bunting is waved and plenty of stars are bespattered on the costumes of the girls of the chorus.

Dr. Johnson said that patriotism was the last refuge of the scoundrel, and though this may be rather too sweeping a generalization, for most people it cannot help but be admitted that patriotism is nowadays the first line trench for the merchants in various forms of popular entertainment from expensive musical shows down to fifth-rate cabaret performances. It may be argued, of course, that it is impossible for so super-mundane an emblem as the American flag to be degraded by any sort of associations—that it cannot be smirched in the eyes of real patriots, no matter for what unpleasant purposes it is employed. But even if no man's ideal can be seriously hurt except by some spiritual influence, still that is no reason why all kinds of producers should go on in the way they are doing without any sort of protest at all.—Springfield, Mass., *Republican*.

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WHAT APPEALS MOST?

What are the ideas of young people about pictures? What kinds appeal to them most? The National Committee for Better Films is constantly seeking fresh evidence. The posters entered last Spring in the competition conducted by the National Committee for Better Films, a department of the National Board of Review, with a view to securing a design suitable for use in advertising special performances of selected films for young people, are on exhibition at the Hebrew Technical School for Girls, Second Avenue and 16th Street, New York City. The National Committee has held several of these exhibitions at other schools, such as the Ethical Culture School, the Washington Irving High School, and at the museum of the Public Library in Newark, N. J. The object of these exhibitions is that of finding out from the young people themselves what particular type of poster most appeals to them.

At nearly all of these exhibitions ballots have been used in getting this information, those looking at the posters making their first and second choice. The tests have marked interest as tending to show what the opinions of youth are regarding pictures prepared by adults to interest them.

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SEATTLE

SEATTLE, WASH. (*Special*).—At the Metropolitan: "Watch Your Step," Dec. 9-12; "Fair to Warmer," Dec. 13-15.

Pantages, the Courtroom Girls and vaudeville, Dec. 9-15. Orpheum, Australian Serenaders and vaudeville. Moore, Wyatt's Scotch Lassies and vaudeville. Palace Hip, vaudeville. At the Gaiety, burlesque, Dec. 9-15; fair business. Motion pictures at the Clemmer, Coliseum, Liberty Mission, Rex, Strand and other houses. Disagreeable weather prevalent, week Dec. 9-15, somewhat affected the attendance at the theater. Business in general has shown great improvement within the past twelve months.

BENJAMIN F. MESSERVEY.

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

ALBANY

ALBANY, N. Y. (*Special*).—Vaudeville, burlesque and motion picture features were the offerings at the Albany theaters week Dec. 17-22. No legitimate attractions were booked during the week at Harmanus Bleecker Hall. This week Manager U. S. Hill announces "Maytime" Dec. 25, 26, and Elizabeth Marbury's production of "Girl o' Mine," Dec. 27-29.

Proctor's Grand presented an unusually attractive vaudeville bill, Dec. 17-22. For the first half, Lew Dockstader, J. K. Emmett and company, and the Three Bartos were the leading numbers. Emmett J. Welsh and company in "A Minstrel Revision," Four Kings, and Baker and Rogers headed the list for the week-end. The added film features were the Paramount production of "Who Is Number One?" and Walt Whitman in "Regenerates."

The Twentieth Century Maids, featuring Jim Barton, who was surrounded by a good company of burlesque entertainers proved a strong drawing card for the week at the Empire.

At the Majestic vaudeville and motion picture plays drew large houses. The picture houses attracted the usual large audiences. Marguerite Clark and Olga Petrova were the stars at the Leland, Jane Cowl in "The Spreading Dawn," at the Colonial, Francis X. Bushman and Rex Beach's "Auction Block" at the Clinton Square, and Mary Pickford in "The Little Princess" at the Regent.

James H. Rhodes, the popular and efficient manager of the Empire Theater, is generously sending his friends I. O. U. notes. They are in the form of a unique holiday greeting, which reads as follows: "I. O. U. a Merry Christmas and a Happy New Year. James H. Rhodes." The thoughtful remembrance also bears an excellent photo of the successful manager of the Columbia Amusement Company's popular burlesque house in the Capitol City.

GEO. W. HEBNICK.

TOPEKA

TOPEKA, KANS. (*Special*).—Grand: Roy Crawford, Manager: "The Bird of Paradise," Dec. 19. Majestic: Roy Crawford, Manager: "The Seaside Beauties," musical Tabloid. Good business. Novelty: Roy Crawford, Manager: Vaudeville and motion pictures.

Orpheum: G. L. Hooper, Manager: Douglas Fairbanks and Fatty Arbuckle are both billed on the program for first part of week, and SRO sign has been displayed at all performances. Special musical program precedes each performance.

Iris: I. Feltenstein, Manager: William Farnum in "The Conqueror," first part of week; excellent business. Feltenstein's orchestra is big drawing card.

Cozy: Ruth Wright, Manager Gem: Motion Pictures; good business.

Gem: Lew Nathanson, Manager: Motion pictures; good business.

H. J. SKINNER.

SALAMANCA

SALAMANCA, N. Y. (*Special*).—Strand: In addition to the good bill of motion pictures run Sunday evenings, at the Strand, Manager Robbins has added the crack Erie Railroad Band and Orchestra which are rendering very good entertainment. Andrews: "Bringing Up Father," Jan. 7; Al. H. Wilson, Jan. 15; "Beauty Shop," Jan. 24; "The Man Who Came Back" underlined. The several big features in motion pictures are also booked: "When a Man Sees Red," "Within the Law," "The Lone Wolf," "For the Freedom of the World," "The Manxman."

T. H. NORMILE.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Chgo. 24—indef.
ANGLIN, Margaret: N.Y.C. 25—indef.
ARLISS, George (Klaw and Erlanger and G. Tyler): Cinti. 24-29.
BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. 24—indef.
BEN HUR: Columbus 31-Jan. 5.
BIRD of Paradise (Oliver Morosco): Denver 23-29, Salt Lake City 31-Jan. 2.
BLIND Youth (Lou-Tellegen): N.Y.C. 3—indef.
BRAT, The (Oliver Morosco): Chgo. 16—indef.
BRAT, The (United Producing Company, Ltd.): Winnipeg, Man. 24-29, Regina, Sask. 31-Jan. 2, Saskatoon 3-5.
BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15—indef.
CHAMPLIN, Chas. K.: Allentown, Pa. 24-29.
CHEATING Cheaters (A. H. Woods): Columbus 25-27.
COME Out of the Kitchen (Henry Miller): Chgo. Nov. 19—indef.
COUNTRY Cousin (Klaw and Erlanger and G. Tyler): Phila. 24—indef.
DANGEROUS Girl (Ed. W. Rowland): Chgo. Jan. 6-9.
DAUGHTER of the Sun (Rowland and Howard): Pittsburgh 24-29, Buffalo 31—Jan. 5.
DAYBREAK (Selwyn and Co.): Bklyn. 24-29.
DE LUXE, Annie (Arthur Hammerstein): Bklyn. 31-Jan. 5.
DREW, John (John D. Williams): N.Y.C. 24-29.
DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 21—indef.
EVERYWOMAN (Henry W. Savage): Birmingham, Ala. 25, 26, Anniston 27, Selma 28, Montgomery 29, Atlanta, Ga. 31-Jan. 2.
EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22—indef.
EXPERIENCE (Elliott, Comstock and Gest): Phila. 24-Jan. 5.
FAIR and Warmer (Selwyn and Co.): Washington 24-29.
FAIR and Warmer (Selwyn and Co.): Tacoma, Wash. 24, 25, Portland, Ore. 27-29, Eugene Jan. 1, Medford 2, Ashland 3.
FAVERSHAM, William: N.Y.C. 22—indef.
FISKE, Mrs. (Klaw and Erlanger and G. Tyler): N.Y.C. Nov. 19—indef.
FLAME, The (Richard Walton Tully): Petaluma, Cal. 25, Chico 26, Marysville 27, Reno, Nev. 28, 29, Oakland, Cal. 30-Jan. 5.
GENERAL Post (Charles Dillingham): N.Y.C. 24—indef.
GILLETTE, William (Arthur Hopkins): Pittsburgh 24-29.
GIRL Without a Chance (Robert Sherman, Western): Pocatello, Ida. 25, Ashton 27, Blackfoot 28, Dillon, Mont. 29, Philipsburg 31.
GIRL Without a Chance (Robert Sherman, Eastern): Cornwall, Ont., Can. 25, Farnham, Que. 26, Ticonderoga, N. Y. 27, Plattsburg, 28, 29.
GOOD for Nothing Husband (Robert Sherman, Eastern): Suffolk, Va. 25, Scotland, N. C. 26, Kinston 27, Newberne 28, Wilmington 29, Lumberton 31.
GYPSY Trail (Arthur Hopkins): N.Y.C. 4—indef.
HODGE, William (Messrs. Shubert): Boston Nov. 19—indef.
JOHNNY Get Your Gun (John Cort): Chgo. 2—indef.
KNIFE, The (Messrs. Shubert): Buffalo 24-29.
LAUDER, Harry: Balto. 24-25, Columbus 28-29.
LITTLE Girl in a Big City: Worcester, Mass. 24-29.
LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24—indef.
LURE of the City: Chgo. 24-29.
MACK, Andrew (Walter Sanford): Pittsburgh, Pa. 24-Jan. 5, Huntingdon 7, Philipsburg 8, Altoona 9-10.
MAN Who Came Back (William A. Brady): Chgo. Sept. 25—indef.
MAN Who Came Back (William A. Brady): Boston 24—indef.
MANTELL, Robert B. (Wm. A. Brady): Lexington, Ky. 24-26, Knoxville, Tenn. 27-29, Nashville 31-Jan. 5.
MARRIAGE Question (Rowland and Howard): Youngstown, O. 24-29, Pittsburgh 31-Jan. 5.
MARRIAGE Question (Rowland and Howard): Schenectady, N. Y. 24-26, Kingston 27, White Plains 28-29, Stamford, Conn. 31-Jan. 1.
MARY'S Ankle (A. H. Woods): N.Y.C. 24-29.
MILLIONAIRE and the Shop Girl: Detroit 24-29.
MONTANA (Bankson and Morris): Hebron, Nebr. 25, Grafton 27, Beaver City 31, Lebanon Jan. 3.
MOTHER, Carey's Chickens (John Cort): N.Y.C. 24-29.
MY Irish Cinderella (H. B. Schutter): Erie, Pa. 25-26, Greenville 27, New Castle 28, Beaver Falls 29.
NAUGHTY Wife (Selwyn and Co.): N.Y.C. Nov. 17—indef.
NOTHING But the Truth (Co. 1, Anderson and Weber): Phila. 3-29.
NOTHING But the Truth (Anderson and Weber): Minneapolis 23-29.
O'HARA, Fiske (Augustus Pitou, Jr.): Bklyn 24-Jan. 5.
ONE Girl's Experience: Chgo. 24-29.
OUT There (Klaw and Erlanger and G. Tyler): Montreal 24-29.
PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. 24—indef.
PATTON, W. B. (Frank Smith): Waterloo, Ia. 18-25, Newton 26, Keosauqua 27, Farmington 28, Centerville 29, Ottumwa 30, Buxton 31.
PEG o' My Heart: St. Louis 24-29.
PETER Ibbetson (Messrs. Shubert): Boston 24—indef.
PIPES of Pan (Selwyn and Co): N.Y.C. Nov. 6—indef.
POLLY With a Past (David Belasco): N.Y.C. Sept. 6—indef.
POST, Guy Bates (Richard Walton Tully): N.Y.C. Sept. 4—indef.
SEVENTEEN (Stuart Walker): Cinti. 23-29.
SKINNER, Otis (Chas. Frohman, Inc.): Cleveland 24-29.
STORY of the Rosary: N.Y.C. 24-29.
TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27—indef.
TEACHER of Goshen Hollow (Cohan and Harris): Buffalo 24-29.
TIGER Rose (David Belasco): N.Y.C. Oct. 3—indef.
13TH Chair (William Harris): Balto. 24-29.
13TH Chair (William Harris): Boston 25—indef.
TURN Back the Hours: Peoria, Ill. 23-26.
TURN to the Right (Winchell Smith and John Golden): Phila. 24—indef.
UPSTAIRS and Down (Oliver Morosco): Boston 3—indef.
VERY Idea (Anderson and Weber): Bklyn. 24-29.
WANDERER, The (Elliott, Comstock and Gest): Boston Nov. 22—indef.
WARFIELD, David (David Belasco): Phila. 24—indef.
WASHINGTON Square Players: N.Y.C. Oct. 31—indef.
WHAT'S Your Husband Doing? (Hobart-Jordan Co., Inc.): Washington 24-29.
WHICH One Shall I Marry? (Rowland and Howard): Buffalo 24-29.
WHY Marry? (Selwyn and Co.): N.Y.C. 25—indef.
WILLOW Tree (Cohan and Harris): Pittsburgh 24-29.
WILSON, Al. H. (Sidney B. Ellis): Richmond, Va. 25, 26, Hampton Soldiers Home 27, Newport News 28, Norfolk 29.
YES or No (Anderson and Weber): N.Y.C. 21—indef.

PERMANENT STOCK

BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway's.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand Opera House.
CHESTER, O.: Family.
CHICAGO: Crown.
DENVER: Denham.
DES MOINES: Princess.
DETROIT: Adams.
ELMIRA, N. Y.: Mozart.
EL PASO, Tex.: Crawford.
GREEN BAY, Wis.: Bijou.
HALIFAX, N. S.: Academy.
HAVERHILL, Mass.: Academy.
HOBOKEN: Strand.
HUTCHINSON, Kan.: Home.
JAMESTOWN, N. Y.: Samuel's Opera House.
KANSAS CITY, Mo.: Grand.
KOKOMO, Ind.: Sipe.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
NEWARK: Orpheum.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy of Music.
OAKLAND, Cal.: Playhouse.
OKLAHOMA CITY, Okla.: Palace.
OMAHA: Brandeis.
PATERSON, N. J.: Empire.
PHILADELPHIA: Knickerbocker.
PHILADELPHIA: Little.
PITTSBURGH: Pitt.
PORTLAND, Ore.: Baker.
READING, Pa.: Orpheum.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN ANTONIO, Tex.: Grand.
SEATTLE, Wash.: Wilkes.
SIOUX CITY: Grand.
SOMERVILLE, Mass.: Somerville.
ST. JOSEPH, Mo.: Tootle.
ST. PAUL: Shubert.
TROY, N. Y.: Lyceum.
TULSA, Okla.: Grand.
UNION HILL, N. J.: Hudson.
VANCOUVER: Empress.
WICHITA, Kan.: Crawford.
WICHITA, Kan.: Liberty.
WILKES-BARRE, Pa.: Nesbitt.
WINNIPEG, Can.: Winnipeg.
ZANESVILLE, O.: Orpheum.

OPERA AND MUSIC

BRINGING Up Father (Gus Hill): Cleveland 23-29.
BUSTER Brown: Phila. 24-29.
CHERR UP (Charles Dillingham): N.Y.C. Aug. 23—indef.
CHU Chin Chow (Elliott, Comstock and Gest): N.Y.C. Oct. 22—indef.
DOING Our Bit (Messrs. Shubert): N.Y.C. Oct. 18—indef.
FLO-FLO (John Cort): N.Y.C. 20—indef.
FURS and Frills (Messrs. Shubert): Boston 10—indef.
GIRL o' Mine (Elizabeth Marbury): Buffalo 31-Jan. 5.
GOING Up (Cohan and Harris): N.Y.C. 25—indef.
(1)—DEC. 21—
HANS and Fritz: Louisville 24-29.
HAVE a Heart (Henry W. Savage, Western): Milwaukee 23-26, Janesville, Wis. 27, Peoria, Ill. 28, Springfield 29, St. Louis, Mo. 30-Jan. 5.
HAVE a Heart (Henry W. Savage, Eastern): Galveston, Tex. 25, 26, Bryan 27, Temple 28, Austin 29, San Antonio 30-Jan. 1.
HER Regiment (Joe Weber): N.Y.C. Nov. 12—indef.
HER Unborn Child: Columbus 24-29.
HIS Bridal Night (Perry J. Kelly): Louisville 24-29.
HITCHCOCK, Raymond: Phila. 24—indef.
HONOLULU Lou: Nashville 23-29.
LAND of Joy: N.Y.C. Nov. 1—indef.
LEAVE It to Jane (Wm. Elliott, Comstock and Gest): N.Y.C. Aug. 28—indef.
LOVE o' Mike (Marbury and Shubert): Chgo. 10—indef.
MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16—indef.
MISS 1917 (Dillingham and Ziegfeld): N.Y.C. Nov. 5—indef.
MUTT & Jeff (Gus Hill): Omaha, Neb. 23-26, Lincoln 27.
ODDS and Ends of 1917 (Norworth and Shannon): N.Y.C. Nov. 19—indef.
OH Boy! (F. Ray Comstock): Chgo. Aug. 21—indef.
OH Boy! (F. Ray Comstock): N.Y.C. Feb. 20—indef.
OH Boy! (F. Ray Comstock): Toronto 24-30.
PASSING Show of 1917 (Messrs. Shubert): Chgo. Nov. 26—indef.
POM Pom (Henry W. Savage): 'Frisco 10-29, Santa Barbara 30, Los Angeles 30-Jan. 5.
PRETTY Baby: Indianapolis 24-29.
RAMBLER Rose (Chas. Frohman, Inc.): Boston 24—indef.
RIVIERA Girl (Klaw and Erlanger): Balto. 24-29, Pittsburgh 31-Jan. 5.
SHOW of Wonders (Messrs. Shubert): Phila. 24—indef.
STONE, Fred (Chas. Dillingham): N.Y.C. Oct. 16—indef.
STOP! Look! Listen (Perry J. Kelly): Omaha 24-26, Des Moines 28, 29.
TOOT, Toot (Henry W. Savage): Balto. 31—indef.
WHAT Next? (Oliver Morosco): Chgo. Nov. 25—indef.
WORDS and Music (Raymond Hitchcock and Ray Goetz): N.Y.C. 22—indef.
VERY Good Eddie (Marbury and Comstock): Rochester 24-29.
YOU'RE In Love (Arthur Hammerstein): Bklyn 31-Jan. 5.
ZIEGFELD Follies of 1917 (Florenz Ziegfeld, Jr.): Chgo. 23—indef.

MINSTRELS

DUMONT'S: Phila. Sept. 1—indef.
FIELD, Al. G.: Dayton, O. 25, 26, Newark 27, 28, Zanesville 29, Wheeling, W. Va. 30-Jan. 1, East Liverpool, Ohio 2, Johnstown 3.
HILL, Gus: Wilmington, N.C. 25, Sumter S.C. 26, Columbia 27, Anderson 28, Greenville 29, Orangeburg 31, Savannah Ga. Jan. 1, Waycross 2.

MISCELLANEOUS

THURSTON the Magician (R. Fisher): Kansas City 23-29, St. Louis 30-Jan. 5.

REPORTS FROM MIRROR CORRESPONDENTS

CHRISTMAS WEEK IN LONDON

In Which Some Old Timers Were Seen—A String of Reminiscences

In the London *Stage*, the week before Christmas are some interesting recalls of the past. To wit:

Four old friends are to be seen again at Christmas—"Alice in Wonderland," "Charley's Aunt," "Blue Bell in Fairyland," and "Peter Pan." The first of these was produced at the Prince of Wales's on Tuesday afternoon, Dec. 28, 1886. It was described as a musical dream play in two acts, by H. Savile Clarke, the music by Walter Slaughter. The manager was Edgar Bruce. Manager, author, and composer must now, alas, be spoken of as "the late." The idea of adapting Lewis Carroll's book belonged to Savile Clarke, whose play has been revived in London many times since 1886. The first Alice was a tiny and clever child, Phoebe Carlo, and another little actress, Dorothy O'Alcourt, made a hit as the Dormouse. Mr. H. H. Cameron, the photographer, the first Executioner, played the part in several later revivals. "Alice in Wonderland" has had various London homes since its first production at the Prince of Wales's, including the old Globe, the Vaudeville, the Apollo, and the Savoy. Messrs. Stedman will revive it again at the last-named house at Christmas

—

Another "hardy annual" which we are to see at Christmas at the St. James's—where it will follow "Loyalty"—is "Charley's Aunt." Brandon Thomas's merry farce has been running gaily practically all over the English-speaking world ever since Dec. 21, 1892, when it was brought out at the Royalty. Much of its initial success was due to the acting of W. S. Penley as Lord Fancourt Babberley (he originated the character in the original production of the piece, at Bury St. Edmunds, Feb. 29, 1892). Penley continued acting in the play for several years. "Charley's Aunt" was transferred from the Royalty to the Globe. It was acted for 1,466 times in succession in London. In the original London production the author played Colonel Sir Francis Chesney, a character which he took at intervals until the close of his career. Jack Cheaney was played by Percy Lyndal, long a member of the Lyceum company. Lyndal has now returned to England, after playing for several years in America, and has retired into private life at Hampstead, where he is doing duty as a special constable. The first Kitty Verdun was Miss Nina Boucicault, who was also the first Peter Pan.

—

"Blue Bell in Fairyland" dates from 1901, when on Dec. 18, this musical dream-play by Sey..... ilicks, with music by Walter Slaughter, and Ellaline Terriss as Blue Bell first saw the light at the Vaudeville. It has had several revivals, notably at the Aldwych at Christmas, 1905. In the forthcoming revival at the Alhambra, where it will be given at matinees only, Miss Terriss will again be the heroine.

—

"Peter Pan" was brought out at the Duke of York's Dec. 27, 1904, and has been revived every year since in St. Martin's Lane. As already stated, Nina Boucicault was the original Peter Pan. Then came, in 1905, Cissie Loftus. From 1906 to 1913 inclusive, Pauline Chase was the Peter. In 1914, Madge Titheradge took the part. At the New, in 1915, and at the same house, in 1916, the Peter was Unity More. The next Peter Pan will be, as we have previously announced, Miss Fay Compton. "The Happy Family," which is to be given—at matinees only—at the Strand, is a new-comer, it having been produced last Christmas at the Prince of Wales's.

—

The three stories which have been taken from Nathaniel Hawthorne's "Wonder Book" are "Pandora and the Wonderful Box," "King Midas and the Golden Touch," and "The Magic Pitcher." Under the title of "The Wonder Tales" they will form the fairy play to be produced by C. B. Cochran at the Ambassadors at Christmas. By the way, the statement which has appeared in several papers that, after the run of "The Wonder Tales," Mr. Cochran "proposes" the presentation of a double bill consisting of those gory melodramas of the past, "Sweeney Todd" and "Maria Martin," must be taken with a grain of salt.

OAKLAND, CAL.

OAKLAND, CAL. (*Special*). — MacDonough: Klaw and Erlanger's Miss Springtime company in a very pleasing engagement, Dec. 13-15; good houses are in nightly attendance. Frank McIntyre, Zoe Barnett, Harrison Brockbank, Hattie Burks, George Leon Moore, Frank Doane, Mae Hennessey, Alf Fisher Alice Gaillard, W. P. Nunn, George Fox and Charles DeHaven are some of the many important artists in the company, and it is seldom that Oakland has been afforded the opportunity of seeing in one cast as notable an array of musical comedy stars. The scenic productions are elaborate and the chorus is well trained and composed of pretty girls with good voices.

Bishop: Crane Wilbur and The Bishop Players in "O'Brian of the Northwest Mounted," Dec. 9-15, and in point of cast and production it is easily the best thing the company have produced this season. In the title role, Mr. Wilbur is at his best and his portrayal of the rollicking Irish hero is meeting with great approval. Will Lloyd, Ben Erway, Jack Sheehan, George Webster, Harry Garrity, Hugh Metcalf, Harold Skinner, Frank Cooley, Harold Hutchinson deserve special mention and Jane O'Rourke and Eleanor Parker are most acceptable in the only two feminine roles in the play. Business improving.

Hippodrome: The Hippodrome players, headed by Virginia Thornton and Paul Byron, are presenting Rex Beach's "The Barrier," and are scoring a decided success. Miss Thornton is at her best in the role of Necia. Roscoe Karns is a decided hit in the role of Poleon Doret. Howard Nugent, Rupert Drum, Roy Haig, Clayton Smith and Virginia Bluell are making their small roles important. Capacity houses. Virginia Thornton leaves the company at the end of this week's performance.

Orpheum: Emily Ann Wellman in "The Young Mrs. Stanford" is the headliner of a good bill, Dec. 9-15. Burt Johnson and company, Goelet, Harris and Morey, Allen and Francisco, Hazel Moran, Cooper and Ricardo complete the balance of the olio, and the large crowds in daily attendance all leave the theatre well satisfied with the show.

Pantages: Madam Lillian Aurora and her pet lion presented the feature number on the bill, Dec. 9-15. "A Fireside Reverie," headed by Jack Prince, was also well received. The Wilson Brothers always make a hit with Oakland audiences. Joe Parsons and Dave Irwin, Bubia Pearl, Lord and Fuller are the other features on the bill.

Columbia: Jim Post and company, in "Have a Heart." The comedian is well surrounded by a company of fine players and the laughs are many and long. Reece Gardner appears as his partner and his comedy work is good.

T. & D.: Mary Pickford in "The Little Princess." Kinema: Mae Marsh in "Sunshine Alley" and Madge Kennedy in "Nearly Married." Franklin: "Sirens of the Sea," featuring Louise Lovely, Carmel Myers and Jack Mulhall. American: Alice Joyce in "The Fettered Woman," and Francis X. Bushman and Beverly Bayne in "The Voice of Conscience." Broadway: Marguerite Clarke in "The Valentine Girl" and Jack Gardner in "Men of the Desert."

LOUIS SCHEELINE.

HUTCHINSON

HUTCHINSON, KANS. (*Special*).—Home Theater, W. A. Lee, manager: "The Bird of Paradise," Dec. 20; De Luxe, motion pictures. "The Tar-Heel Warrior," Dec. 17-18; "The Slacker," Dec. 19-21; Royal, William Farnum in "The Conqueror," Dec. 17-18; Convention Hall, San Carlo Grand Opera company, Dec. 14, good company to fair business.

C. W. OSWALD.

FALL RIVER

FALL RIVER, MASS. (*Special*). — Bijou: Strong bill, Dec. 17-22; Charles and Sadie McDonald in "The New Chief of Police," Lane and Smith, Chadwick and Taylor, The Three Moriarty Sisters, The Norvells, Friend and Downing, Dorothy Burton and company, Alexander and Swain, Rose Berry, Zeno, Jordan and Zeno, Pathe News, "Who Is Number One," "The Charmer," Wallace Reid in "The Man of Music Mountain," Bobby Veron and Gloria Swanson in "The Sultan's Wife," Mollie King in "The Seven Pearls," and Mary Anderson in the wonderful feature photo drama, "The Flaming Omen" to large attendance.

Academy: Clara Kimball Young in "Magda." Marie Walcamp in "The Red Ace." Victor Moore in "Fluvvering." "The Retreat of the Germans at Arras." War News. Artie, the Millionaire Kid and the sensational photoplay "Come Through," Dec. 17-22, to excellent attendance.

Savoy: Arbuckle in "A Country Hero." Geraldine Farrar in "The Devil Stone." Doris Kenyon and Sheldon Lewis in "The Hidden Hand," "Plain Jane," Neva Gerber and Ben Wilson in "The Mystery Ship," and Billie Burke in "The Land of Promise," Dec. 17-22, to large attendance.

Plaza: June Caprice in "Miss U. S. A." "A Butterfly on the Wheel," and "The Fighting Trail," Dec. 17-20, pleased good attendance. Y. M. C. A.: Douglas Fairbanks in "Wild and Woolly." Arbuckle in "His Wedding Night." "Universal Animated weekly" and "The Ford Weekly." Good attendance Dec. 17.

American, Pa..... Globe and Lyric, to good attendance.

The steel beams for the New Empire theater have arrived and they will be placed in position at once.

W. F. GEE.

CALGARY

CALGARY, ALTA. (*Special*).—Grand: Dec. 10-12, Orpheum Vaudeville, Tyler and St. Clair, Xylophonists; Vivian Holt and Lillian Rosedale in a very artistic singing act; Harry Green and company in "The Cherry Tree"; Anna Chandler, Bert Swor, Avon Comedy Four and Gaudsmidt Brothers. Good bill all through and excellent business. John E. Kellerd in Shakespearean repertoire. Good company and business, Dec. 13-14. Pantages, Dec. 10-15, good bill headlined by Harry Langdon and company in Johnny's new car. Big business.

EDMONTON, ALTA. (*Special*). — Empire: Dec. 10-15, The Annette Kellermann picture, "A Daughter of the Gods." Did nice business. Pantages: Dec. 10-15, Johnny Singer and his dancing dolls; Beatrice McKenzie and company, Songs and Whistling, nice act; Joseph Greenwald and Co., in "Lots and Lots of It"; Brooks and Powers, one of the cleverest colored teams that come this way; Lottie Mayer and her diving girls. Good business.

GEORGE FARRER.

ELMIRA

ELMIRA, N. Y. (*Special*).—Tim Murphy in "Pals First" delighted a fair house at the Lyceum, Dec. 12. "Intolerance," Dec. 24-26. The Three Ritzy Girls, Tom Brown's Cornsil Trio, Alf Grant, "Fashions a la Carte," Mr. and Mrs. George Norcross, Kirk Brown, and Marguerite Fields, and Texas Comedy Four drew capacity to the Majestic, Dec. 17-22. The Regent featured Sessue Hayakawa, Derwent Hall Caine and Louis Weber; the Colonial, Mary Miles Minter, Juliette Day and Charlie Chaplin; the Amusu, Douglas Fairbanks, Louise Lovely and Jack Mulhall, and Ruth Clifford.

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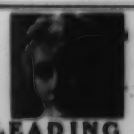

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CINCINNATI

CINCINNATI (*Special*).—One of the most dreaded weeks of the year, the week before Christmas, finds one of the leading Cincinnati theaters dark. The Grand, for the first time in many years, is without an attraction in December. Perhaps it is just as well, for business is proverbially bad just before Christmas.

The Lyric is doing fairly well with Mantell in Shakespearean repertoire. Mr. Mantell's methods are too well known to require much comment. He is one of the few of the old school actors still before the public, and, however much critics may disagree as to the manner in which his presentations are made, Mantell deserves credit for keeping us in touch with the great works of the Bard of Avon. The repertoire for the week includes "Richard III," "Hamlet," "Romeo and Juliet," "Louis XI," "King Lear," "Macbeth," and "Merchant of Venice." Fritz Liebler must be mentioned for excellent work, and Mrs. Mantell heads the cast of women, acquitting herself with great credit in all the plays.

The Cincinnati Players offer a special Christmas bill for their December productions, 19-21. Stuart Walker's company presenting Booth Tarkington's "Seventeen" is announced for the Lyric, week Dec. 23-29. The Grand will have Arliss as "Hamilton," Dec. 24-29.

Sallie Fisher and company are making a real hit at Keith's, which had a generally well-balanced bill, including Jimmy Lucas and company, Santos and Hayes, Parish and Peru, Al. mont, Dumont and company, Apollo Three, and Arnold and Florens.

WM. SMITH GOLDENBURG.

SELMA

SELMA, ALA. (*Special*).—Academy of Music: "Have a Heart," Dec. 14, was fine. "Experience," Dec. 19; "Chin-Chin," Dec. 20. Excellent moving picture business at the Academy and the Walton.

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MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*).—Palace, Dec. 19 (Wm. H. O'Neil, manager): "The Mollusc Shop" scored a decided hit with the vaudeville patrons. Bernard and Scantz also pleased. Business has been rather quiet, although the approach of the holidays has helped to a certain extent.

J. J. MAHONEY.

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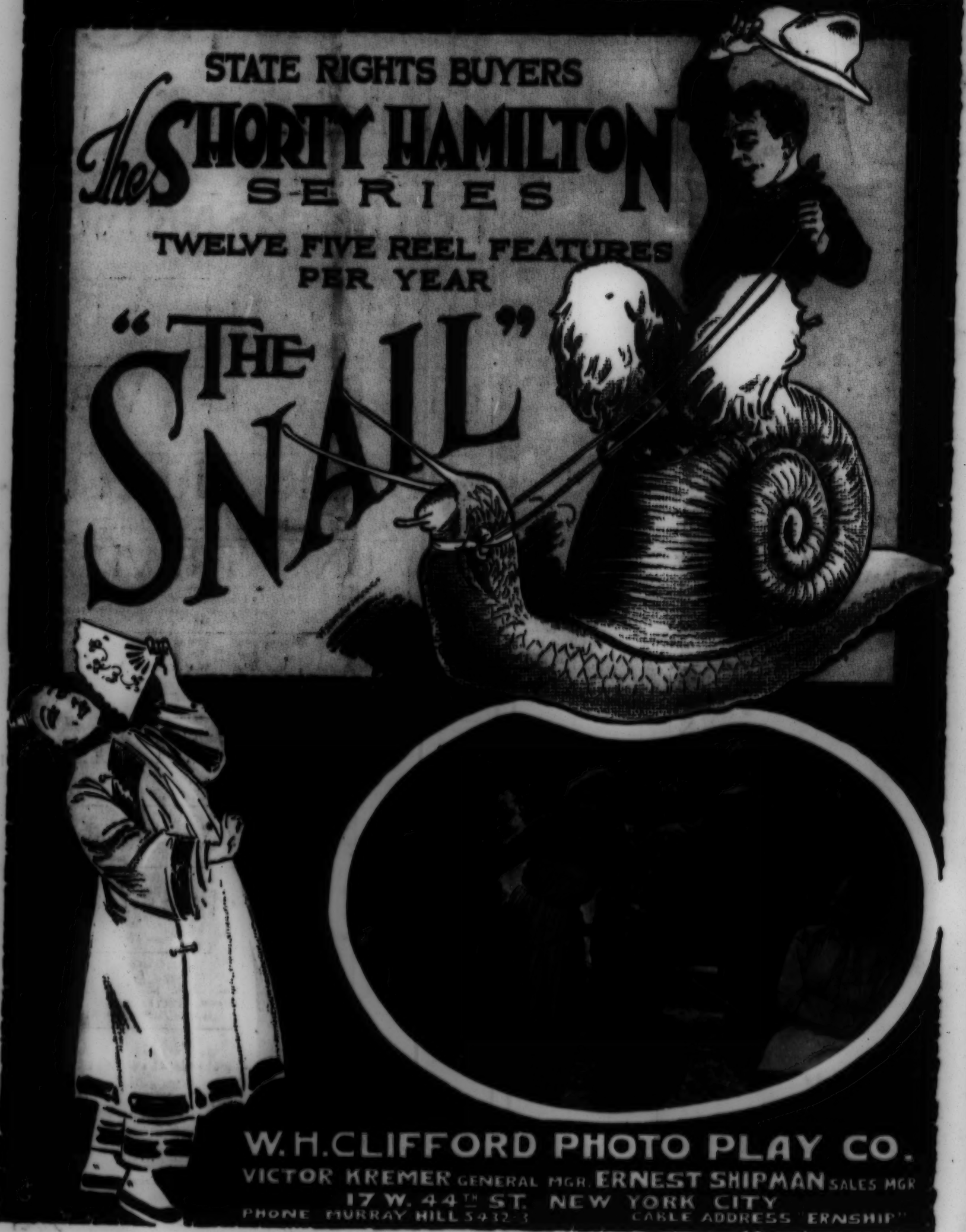

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